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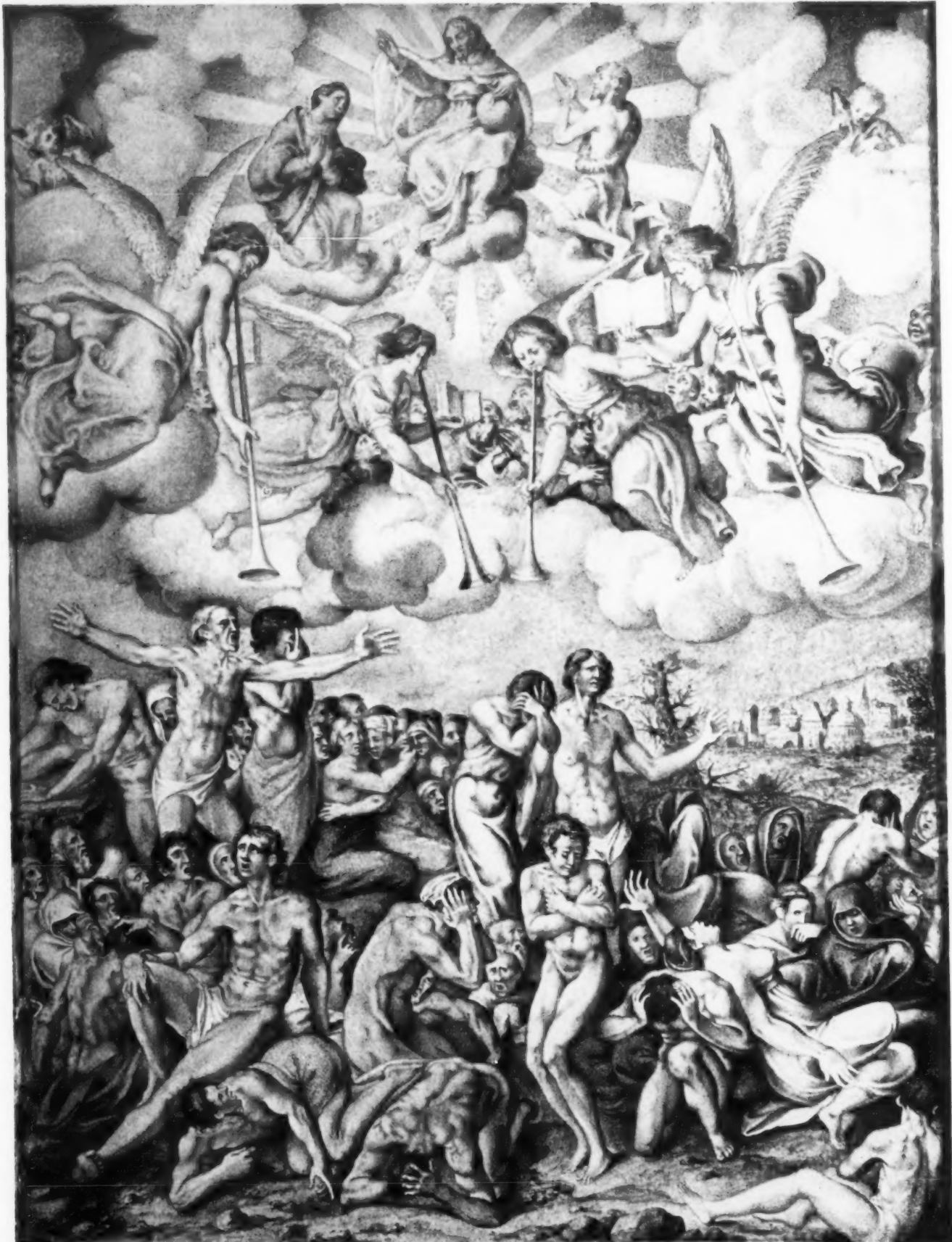
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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, FEBRUARY 28, 1931

## The Valentine Gallery Shows Laurent's Work

Recent Sculptures by This Accomplished Artist Reveal a Striving Towards New Artistic Dimensions

By RALPH FLINT

The Valentine Gallery, always a center of the newest and best in modern art, brings Robert Laurent once more before the New York public with a group of recent sculpture that bespeaks a reaching out for new dimensions on the part of this accomplished artist. He has appeared before at this gallery with those lovely carvings in alabaster and wood that have earned him a very considerable reputation as one of the few really creative workers in the plastic arts in America. The softly sinuous, almost Oriental figures that Mr. Laurent has so successfully evoked from the luminous blocks of alabaster, and the plant and animal inventions that he has so deftly fashioned from the variously grained wood blocks, have been particularly stamped with a certain languorous grace touched with wit and decorative ingenuity. The Laurent manner has become an authentic property of contemporary sculpturing, easily recognizable, completely expressive of a well rounded artistic entity.

Now, as is the case with most artists of resolution and substance, the old order begins to change. A new striving toward more rugged forms and more telling postures is plainly felt in these recent works from Mr. Laurent's hand. Three nearly life-size figures, clearly arguing a new approach toward the difficult problems that confront the sculptor, are the main features of the present exhibition. His evocation of young womanhood, that stands in the center of the long gallery, is a most ambitious piece of sculptural figuration, cast somewhat in the Lembruch mold, and subtly carried beyond the range of anatomical precision into that indefinable zone where fact and fancy begin to merge. The other two figures, while clear cut and expressive of a definite pictorial thought, are more closely related to the model for their scale and provenance, although Mr. Laurent has given his standing "Woman" in dark toned bronze a certain majesty that reaches beyond mere physicality. But I should place the "Young Girl" already mentioned, as most indicative of what the artist has in mind for the future. All three figures are handsome gallery items demonstrating Mr. Laurent's ability to make large sculptural works come to life.

For those who still cling to Mr. Laurent's earlier style of sculpture, where he was more concerned with cutting down to the living form held captive within the stone or wood rather than building up from lifeless armature to eventual surfacing of his shapes, there is a small torso, a cat and a pigeon worked out in the lovely alabaster, with all his familiar play of swiftly changing line and softly conditioned planing. A large bronze "Goose" and a sportive "Seal" still in plaster, are two other typically Laurent productions. The "Goose," quivering with life from stem to stern, should prove

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"MAGDALENA"

Recently presented to the Canadian National Gallery in Ottawa by Mr. William Southam of Hamilton, Ontario, who secured the work from the Asscher and Welker Galleries, London.

By ANTHONY VAN DYCK

## FOGG ACQUIRES IMPORTANT WORKS

The Fogg Art Museum of Cambridge, Mass., has been most fortunate in the quality as well as the quantity of its recent acquisitions. Important paintings which include works by Murillo, El Greco, Hals and Rembrandt have been added under the Naumburg bequest. Other paintings are "Portrait of a Woman," attributed to Holbein; a gift of Friends of the Museum, "Portrait of M. de Calissanne" by Corneille de Lyon, the gift of Dr. Denman W. Ross; "Vision of the Monks," by Magnasco, gift of Friends of the Museum, and a "Portrait of Dorothy Murray," by John Singleton Copley, gift of Mrs. David Simmons. There are also two interesting Chinese portraits of the early Ming period, presented by Dr. Denman W. Ross.

For five Luristan bronzes the Museum is indebted to the generosity of Messrs. R. Burdon-Muller, Charles Bain Hoyt and Philip Hofer. Dr. Denman W. Ross gave a bronze Siva, South Indian circa XIIIth century.

Among the sketches, there is a Turner, presented by Mr. and Mrs. William Emerson, as well as forty-four Sargent studies, given by Miss Emily Sargent and Mrs. Francis Ormond, in memory of their brother. Recent acquisitions in the department of drawings include a Tiepolo, presented by

(Continued on page 4)

## National Gallery Of Canada Buys Fine Van Dyck

The National Gallery of Canada at Ottawa celebrates its fifty-first anniversary with an exhibition of the "old masters" from its own collection. Two of these were acquired during the past year. "The Magdalen" by Van Dyck is one of various religious pictures painted while the effects of his five year stay in Italy from 1621 to 1625 are still discernible and may be dated between 1627 and 1630. The sensitive painting of the head and hands, the rich color and masterly treatment of the draperies are all signs of his work at its best. This canvas was formerly in the collection of Mr. Edwin Lloyd of Dublin, Ireland, and was purchased from Asscher and Welker of London by Mr. William Southam of Hamilton, Ontario, as a gift for the museum.

The other old master that came into the possession of the National Gallery in 1930 is "The Piazzetta," attributed to Jan Prevost (1460-1529) and presented by Mr. H. S. Southam, who is president of the board of trustees and the son of the donor of the Van Dyck. This portrait is a splendid Flemish work of the XVth century, displaying a great understanding of character on the part of the painter as well as a masterly technique, and is one of the most important gifts ever made to the national art museum of Canada. It

(Continued on page 5)

## LONDON MAY HAVE ASIATIC MUSEUM

LONDON.—There is at present a movement on foot to establish in London a central museum for Asiatic art. Our relations with the East have endowed this country with a vast though scattered quantity of important specimens of all kinds of art, and it is thought that its value from every point of view would necessarily be enhanced, if it could be brought together under one roof and arranged with regard to period, locality and inter-relationship. A meeting of the India Society was recently held, with Sir Robert Witt in the chair and various authorities on Eastern Art present. The value of the scheme as a means of consolidating understanding between West and East was stressed, and a belief was expressed by Professor Upham Pope, the American expert on Persian Art, that his own country would be likely to give the scheme enthusiastic support.

Meanwhile, there are other schemes for increasing the utility of our existing museums to the average visitor. Hitherto, galleries have been crowded. Now, so far as the British Museum is concerned, the show-cases and the shelves are to be thinned out. The student, if he so desire, may on application gain access to the rest of the specimens elsewhere. So, in future, our ideas of Greek vases and Egyptian mummy-cases may pleasantly be simplified to a few of the choicest examples.—L. G. S.

(Continued on page 4)

## Important Works For New Kansas City Museum

Recent Acquisitions for the William Rockhill Nelson Trust Fund Aggregate More Than A Million Dollars

With art purchases aggregating more than a million dollars, the recent acquisitions of Mr. Harold Woodbury Parsons for the William Rockhill Nelson Trust Fund, form a striking illustration of the wise expenditure of museum funds, advocated in a leading editorial in THE ART NEWS early this season. Comprising a large group of qualitatively fine paintings of various schools, two objects from the famous Guelph Treasure, a IVth century Greek stele and a bronze by Giovanni Bologna, these acquisitions are believed to be the most extensive made by any museum in this country during the past year.

The picture gallery of the new Kansas City museum is being scientifically built up in accordance with the latest theories, with a view to representing the most significant phases in art history in outstanding examples. The group of works acquired during the past ten months is finely illustrative of important chapters in Dutch, Flemish, Italian, English and French art and includes works by Rembrandt, Rubens, Veronese, Gainsborough, Claude Lorrain, Hobbema, David, Turner, Greuze, Corot, Cavellini, Marieschi, Diaz, Ribot and an interesting early Flemish work.

In assembling this important group for the new Kansas City museum, purchases were made from a large group of internationally known art dealers, both American and European, whose collections afforded fine examples of many schools and periods. The galleries from whom these acquisitions were made are as follows: Thomas Agnew & Sons, Ars Classica of Geneva, the Bachstitz Galleries, Böhler and Steinmeyer, A. S. Drey, Durlacher Brothers, Duveen Brothers, the Goldschmidt Galleries, the John Levy Galleries, the Knoedler Galleries, Frank T. Sabin of London, Scott & Fowles, Sully of London, Robert Vose of Boston and Wildenstein & Company.

Among the most notable of these new purchases is Rembrandt's "Portrait of a Boy," formerly in the collection of Lord Leafield. This canvas, which dates from about 1666 was shown in the Rembrandt exhibition held at the Detroit Institute of Arts last spring.

The "Portrait of Old Parr" by Rubens, which was reproduced in the February 21 issue of THE ART NEWS, is a most interesting example of the psychological values in portraiture, obtained by a master, primarily known as a magnificent decorator. El Greco's "The Penitent Magdalen," also illustrated in last week's issue, comes from a private collection in Spain, and together with Murillo's "Little Conception," formerly in the Lansdowne collection, will give the new institution excellent examples of two Spanish masters of strongly contrasting vision and technique.

Another important acquisition, and among the most recent, is a large Gainsborough. In this work, with its characteristically delicate treatment of leafage, open country and floating



**"THE THREE TREES"**

The most famous of the master's etched landscapes, included in the C. G. Boerner of Leipzig dispersal, commencing April 27

By REMBRANDT

## FOGG MAKES MANY NEW ACQUISITIONS

(Continued from page 3)

Richard Owen, and a depiction of the painter, J. J. Tissot, by Degas, the gift of C. M. de Hauke. From Lessing Rosenwald comes a lithograph by Ingres and four portraits of the North family, in an undivided state. Two water colors by contemporary Americans have also been added to the Fogg collection—an early Burchfield and Edward Hopper's "Highland Light," both purchased from the Louise E. Bettens fund.

One very important acquisition is an ivory casket from the famous Guelph treasure, obtained through the Alpheus Hyatt purchasing fund. Other interesting items are a XVIIIth century tapestry, textiles and furniture, a XIIth century wooden applique Saint, Spanish, the gift of Leon Schinasi, a glazed terra-cotta lion used in temple decoration, from the Kirkuk expedition and a Herat carpet of East Persia, early XVIIIth century, the gift of Leon Schinasi.

## NEW GALLERY IS OPENED IN LONDON

LONDON.—The opening of a new gallery at 23 Cork Street off Bond Street is announced by Bull and Sanders, Ltd., for the sale of modern pictures and drawings and for the publication of fine prints.

Both Mr. Bull and Mr. Sanders are already well known to American dealers and collectors. Mr. Walter Bull retired from the firm of L. H. Lefevre

## Fine El Greco Added to Chester Dale Collection

Mr. and Mrs. Chester Dale have made another important addition to their well known collection. It is the painting of St. Jerome by El Greco, which appeared on the cover of the January 31 issue of THE ART NEWS. The work, which was purchased from Böhrer and Steinmeyer of New York, was a family heirloom, long in the possession of the Montejó family. It was shown in the great Greco exhibition held in Madrid in 1902 and was listed in the inventory of Greco's estate, under Number 173. The eminent authority, Professor A. L. Mayer, has included this outstanding canvas in all his works on El Greco.

and Son about five years ago, and will be remembered for the addition of Impressionist and Post-Impressionist French painting to the interests of that long established concern.

Mr. Sanders has also been for many years with L. H. Lefevre and Son as well as its successor, Alex. Reid and Lefevre, Ltd., from which he recently resigned to become a director of the new enterprise.

## RARE WORKS FOR KANSAS CITY

(Continued from page 3)

summer clouds, the exquisite mood of England's most sensitive painter of nature is finely epitomized. Another landscape among the recent purchases of Mr. Parsons is by Claude Lorraine and was formerly in the collection of Lord Northbrook. In the golden light which envelops the field and stream where a shepherd pipes, this master's idyllic mood and brilliant atmospheric handling are clearly apparent. Another fine example of the French school, "The Portrait of a Boy," by David, is a half-length portrayal of a curly headed youth in a blue coat, exhibiting this artist's characteristic linear perfection and superb draughtsmanship.

Of the Italian school, interest centers especially in the recently purchased Veronese, "Christ and the Centurion," in which the Venetian master's splendid color and sumptuous style are brilliantly exemplified.

Illustrative of Dutch landscape art, is an interesting Hobbema, depicting a woodland scene. Of the XVIIIth century French school, there are among the new acquisitions, characteristic visions of open country by Diaz and Corot, while Venetian art of the same period is seen in a glamorous Marieschi.

Early Flemish art is represented among the recent purchases by a charming work, dating from about 1510, and depicting St. Ubertus in a Landscape. This painting, inspired by a work of Durer's, is by an unknown artist.

Other recent acquisitions include a portrait of a girl and a small interior scene by Greuze, "The Rape of Europa" by Cavellino and a figure group by Ribot.

The small bronze by Giovanni Bologna, entitled "Venus After the Bath," is a well known figure. A monstrosity containing what is said to be the finger of St. John the Baptist is one of the purchases by the Trust from the Guelph Treasure.

As readers of THE ART NEWS will remember, the will of the late William Rockhill Nelson provided for a fund of \$3,500,000 for the erection of a new museum in Kansas City, together with a maintenance fund of \$12,000,000. The

building is now being erected on an elevated site on the outskirts of the city and will be completed in about two years. A restricting clause limiting the endowment fund states that the income from this source is only to be used for the purchase of works by artists who have been dead less than thirty years. The picture galleries now being built up by Mr. Parsons are to be supplemented by a number of small galleries and period rooms. In the former the arts of Asia, the civilization of the Mediterranean and mediaeval periods, will be represented. In the latter, the decorative arts of Italy, France, Spain, England and America will be given selective display.



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## The Valentine Gallery Shows Laurent's Work

(Continued from page 3)

a handsome adornment to some sequestered pool. For portraiture there is a fine head of "K.D.K." that bears the stamp of a successful likeness, while a plaster study, "Joyce," shows still another effort of Mr. Laurent to strike out into new and more stylized paths. Here is perhaps the most pertinent number in the show, and if a prophetic note is not amiss, I foresee something of this heightened sense of form bringing the established categories of Mr. Laurent's art into a fuller synthesis. Now that he has taken to working on a larger scale, a brisker accenting becomes imperative; and when his large figure pieces become infused with that glamorous mood of his alabaster inventions plus the bolder handling of his "Joyce" we shall probably have the fully statured man before us. During my meditations in the gallery upon the difficult problems that confront the sculpturing fraternity, I chanced upon a small Despiou bronze in Valentine Dunsing's private parlor, a little sculptural gem brought to life by the subtle alchemy of that master's art. Here, it seemed to me, was the keynote to the whole situation, with structural strength and fleshly opulence brought into perfect alignment through mastery of each, and then seemingly cast to the winds in the swift ecstasy of the moment. Certainly it is one of the major miracles of art that a man may touch into enduring life such intractable substances as stone and wood and metal.

### A. S. BAYLINSON RECOVERS RECORDS

The records of the Society of Independent Artists have survived the fire which recently wrecked the old Miller Building, 1947 Broadway, it was learned on February 23, states the *New York Times*. Although members despaired of finding the papers, A. S. Baylinson, secretary of the society, had not given up hope. He went into the ruins of the building and discovered in the remains of a pawn shop on the ground floor the safe containing the society's records.

For years the Independents had occupied quarters on the sixth floor of the Miller Building. As the flames ate out the interior of the building, the safe dropped into the pawn shop. Mr. Baylinson found the records water-stained, but still legible. He removed them to the new quarters of the organization at 161 Columbus Avenue.



PORTRAIT OF KATHLEEN D. KAYE

By ROBERT LAURENT

Included in the artist's exhibition, now on view at the Valentine Gallery.

### CANADIAN GALLERY BUYS VAN DYCK

(Continued from page 3)

comes from the collection of Sir George Donaldson, a former director of the National Gallery in London, and at one time, it belonged to Mr. A. Van Veen of Rotterdam.

The exhibition in question presents another Van Dyck, also presented by the chairman of the trustees, a "Portrait of an Ecclesiastic," a wood panel painted in oil.

Other canvases include "The Assumption of the Virgin with Predella of Angels," by the School of Benozzo Gozzoli; "The Portrait of a Connoisseur" (oil on wood), by Agnolo Bronzino; and "The Portals of St. Mark's" and "The Arsenal" by Caneletto.

### 250,000 FRANCS FOR EBONY CABINET

PARIS.—The Hotel Drouot was animated on February 14 as on the days of the big art sales, for Me. Edmond Petit was conducting the sale of old furniture, art objects, tapestries and paintings, coming from a château, which attracted collectors and dealers and led to keen bidding. The highest price of the day was 250,000 francs at which the gavel fell in the bidding for an ebony cabinet on four square legs, with two doors, ornamented like the sides, with panels of many-colored mosaic and subjects consisting of landscapes and flowers, and with chased and gilt bronzes. This piece of Louis XVI furniture bears the stamp of Carli.



"The Days of '49"

by Eugene Higgins

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## REMBRANDT WORK CAN BE REPAIRED

AMSTERDAM—Police and alienists alike have been unable to obtain a keeper by profession but for some months has been unemployed. He has steadfastly refused to give an explanation as to why he desired to damage the Rembrandt work.

The man, according to a special cable to the *New York Times*, has been identified as a Hollander named Anceaux, 46 years old, who is a book-keeper by profession but some months has been unemployed. He has steadfastly refused to give any explanation as to why he desired to damage the Rembrandt work.

Confusion has occurred with regard to this painting because of the existence of the much more celebrated work on the same theme, still intact, which hangs in the Mauritshuis at The Hague. The Amsterdam painting shows only three figures and originally represented an anatomy lesson by Dr. Deyman. The Hague painting is a large canvas presenting a much more grandiose subject entitled, "The Anatomy Lesson by Dr. Tulp."

The damaged painting, however, is one of the best examples of the master's early work despite its fragmentary form. It is the only remnant of a large painting which was partly burned in a fire in 1723. It is particularly interesting for the fineness of execution of the smallest details and for the eerie manner in which the body being dissected seems, through the effect of perspective, to turn always toward the spectator as he moves in front of it.

The Rijksmuseum's art committee was called on February 18 to examine the painting and determine what steps should be taken for its repair. The experts found that it would be necessary to recanvas it, and it will be several weeks before this work can be completed. It is believed, however, that the repairs can be accomplished satisfactorily.

This is the second time a Rembrandt painting in the Rijksmuseum has been the object of vandalism, as the famous picture, "The Night Watch," several years ago was torn by a madman who also did not explain his act. Fortunately, the damage was easily repaired.



DESIGN FOR A PATEN

By THE MASTER "E. S."

Representing St. John the Baptist with the symbols of the evangelists and with the four fathers of the Western church, this fine ornamental design by the rare "Master of the year 1466" is included in Boerner of Leipzig's print sale, commencing April 27

## MONTREAL SHOWS DREY "PRIMITIVES"

MONTREAL.—Through the courtesy of Mr. A. S. Drey of Munich and New York, the Art Association of Montreal is exhibiting through March 7 some thirteen German "primitives." These paintings represent old German masters dating from 1420 to 1535. There are two canvases by Cranach, the Elder, a triptych by Casper Isenmann, two portraits by Bartel Bruyn, another by von Creuznach (Conrad Faber) and still another by Martin Schaffner. The Altdorfer is an "Adoration of the Child." The Master of the Glorification of the Virgin is represented by a "Virgin and Child," and the Master of the Holy Family by "Four Apostles." Works by Conrad Witz, Hans von Kulmbach and a South German master of about 1476 are included.

## PEPYS' RELICS IN SOTHEBY SALE

LONDON.—The well known collection of relics of Samuel Pepys, belonging to the late John Pepys Cockrell, is to be dispersed by his widow at Sotheby's on April 1. This unusually important group of heirlooms, which was the subject of an article by Miss M. Jourdain in *Country Life*, June 4, 1927, comprises among its most important items a superb silver-gilt porringer and salver, which belonged to the famous diarist. The two-handled porringer, which has a plain body engraved with the Pepys arms and comes in the original tooled leather case, bears the maker's mark, P. L., and was made in 1671. It was exhibited in the loan collection of old silver at St. James' Court in 1902. The large salver of tazza form, with foot, also engraved

with the owner's arms, shows the initials I. C. in a dotted circle and was made in 1678.

Unique also is the gaming table of various woods and ivory which his Majesty, James II, presented to his esteemed servant of the Admiralty. With it come the chessmen for chess and the draughtsmen for backgammon.

In addition to the private correspondence and papers of the worthy Samuel and books from his famous library, all of which are of extreme interest to bibliophiles, there are various portraits of Pepys, James II and Pepys' circle by Sir Godfrey Kneller. The half-length oval of Pepys himself presents him in a wig and a brown coat with cravat of rose point. The three-quarter length portrait of James II, which the monarch had painted especially for Pepys, is said to have been done in 1688 while the Revolution was at its height.

Mention must be made further of a xylographic nautical almanac, bound in old black morocco and printed on vellum, which Pepys himself believed to have belonged originally to King Henry VIII, as the last page testifies in Pepys' own handwriting. It is probable that Pepys discarded this most interesting volume when he acquired from Evelyn that other almanac formerly belonging to Drake, which today is to be found in the Pepysian Library at Magdalene College, Cambridge. The almanac to be put under the hammer contains compass dials, maps, tables and on the last three leaves the saints are represented by their symbols, colored by hand throughout. The woodcut maps are of Gascony, Flanders, England and Ire-

land and at the end is a folding chart of the coast of England, Ireland, France and Spain and a piece of North Africa, with an extension showing the North Sea and the Baltic.

## WANTS N. Y. FINE ARTS COMMISSION

Another effort to restore the New York State Fine Arts Commission, abolished three years ago, will be made with the introduction this month of a bill in the Legislature at Albany, reports the *New York Times*.

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### Carnegie Buys Works by Davies And Eakins

PITTSBURGH.—Announcement was made at the Carnegie Institute that through the Patrons Art Fund the Institute had purchased two paintings by American artists; "At the Chestnut Root" by Arthur B. Davies, and "Joseph Woodwell" by Thomas Eakins. This makes twenty-five paintings which have been added to the permanent collection of the Institute from the Patrons of Art Fund since it had its first establishment nine years ago.

"At the Chestnut Root" is a landscape with nude figures, which represents Arthur B. Davies not only adequately but at his best. The pervading tone is a deep brown with a light background, against which the figures are arranged in a characteristic Davies way to give rhythm to the whole canvas. The painting is romantic, imaginative and full of the artist's marked accent of originality.

The painting by Thomas Eakins is signed in the lower right-hand corner, "To my friend, Joseph R. Woodwell, Thomas Eakins, 1904." The subject and the inscription give it a value to the Carnegie Institute apart from its importance as an example of the work of one of America's foremost painters. Joseph R. Woodwell was one of the original trustees of the Carnegie Institute and served as a member of the Fine Arts Committee from 1896 until his death in 1911. He was an artist of distinction and a friend of many of the artists of his day.

The painting shows the head and shoulders of Mr. Woodwell, done with the rugged honesty of Thomas Eakins. There is no attempt to embellish or glorify. It has all the marks of modeling and sound structure, straightforward statement of facts, painterly.



"THE GAME KEEPER"

By GARI MELCHERS

Included in the artist's exhibition now on view at the Milch Galleries

lish or glorify. It has all the marks of modeling and sound structure, straightforward statement of facts, painterly.

### Archaeological Paintings Exhibited in Boston Museum

The work of more than a quarter of a century in the field of archaeological painting is illustrated in the Joseph Lindon Smith exhibition at the Museum of Fine Arts, Boston, this month. Assembled from private collections and museums, the exhibition is many-sided and illustrates the artist's sympathetic and consistent response throughout his career to the art of varied civilizations. With the exception of his early water colors, the entire collection of more than a hundred paintings consists of reproductions of ancient treasures in Egypt, Cambodia, Java, Japan, and Central America.

The spectacular discoveries early in the century by Professor George A. Reisner, Director of the Harvard University-Museum of Fine Arts Expedition in Egypt, opened up an almost untouched field for Mr. Smith. From Italian and classical subjects he turned almost entirely to the painting of Egyptian tombs and their contents. He has varied his work with an occasional visit to the Near and Far East, but Egypt has remained his consistent interest. As a consequence, more than half the exhibition is made up of Egyptian subjects.

Some of the finest of Mr. Smith's paintings date from his middle period, details from the tomb of Ramose at Thebes, and the Kha-m-hat reliefs of the XVIIIth dynasty and some of his IVth dynasty studies being unsurpassed among paintings of this type. In them the presentation of Egyptian ideas is paramount.

In recent work, however, Mr. Smith has dealt more emphatically with the technique of Egyptian art and the rendering of accidental qualities result-

ing from the erosions of time, wherefore one feels less subtlety, more materiality, in this later approach.

A limited group of canvases painted in Cambodia, Java, Japan, Central America add variety and interest and emphasize the artist's power to grasp the essential qualities of many arts and civilizations.

### CARRENO PORTRAIT FOR PROVIDENCE

A very fine portrait of a lady by Carreño (1614-1685) has been acquired by the Rhode Island School of Design, through a bequest from Manton B. Metcalf. It was probably painted toward the close of the artist's career, when, succeeding Velasquez, he was made painter-in-ordinary at the Spanish court. The identity of the sitter, undoubtedly a woman of high rank, is unknown. She may have been a lady-in-waiting to Queen Marie Louise de Bourbon, wife of Charles II. A copy of Carreño's portrait of this queen in the Prado discloses a number of similarities of costume. Other paintings by Carreño in this country are a portrait of Charles II and an "Immaculate Conception" in the Hispanic Museum, while a portrait of Philip IV in the same collection is attributed to him. In the Kleinberger sale of 1918, there was a full-length portrait said to be a self-portrait.

As a gift from Mrs. Gustav Radeke, the Rhode Island School of Design has also had the good fortune recently to come into the possession of several superb, excellently preserved prints by Dürer and by Schongauer.

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## VERNAY EXHIBITS VULLIAMY CLOCK

Measuring six feet, ten inches in height, the magnificent clock, herewith illustrated, is the work of the famous Vulliamy, who was appointed clock maker to King George III. The classical figures on each side of the dial and the little Cupid in front are of marble and bisque, and the pedestal is of satinwood, the oval panel with mythological subjects being en grisaille. This rare clock is one of several outstanding specimens exhibited at the Vernay Galleries, 19 East 54th Street.

The Vernay exhibit at the Third International Antiques Exposition, now current at the Grand Central Palace, to continue through March 7, comprises a magnificent display of Early English rooms, including an original Jacobean oak panelled interior and an XVIIIth century painted room with contemporary Dutch landscape wall paintings, a delicate marble mantel and carved Georgian pine doors.

One of the outstanding features is an early staircase with beautifully carved balustrade.

Appropriately displayed throughout is a rare collection of Early English furniture, as well as fine original decorative accessories including clocks, a fine Waterford crystal chandelier, another of brass and interesting collections of silver, porcelain, prints and needlework.

Entrance to the exhibit is through beautiful exterior doors and a wrought iron gate of contemporary workmanship.

## GOYA ON VIEW AT FOGG MUSEUM

The Fogg Museum until April 1 offers an unusual opportunity to study the prints of Goya, great in his achievements and great in his influence, and whose significance is best to be seen in his drawings and etchings. His paintings were made to please his patrons, but when he turned to the graphic arts, he chose the subjects which were near his heart, and since he had only himself to please, expressed himself in his own way.

All but a few of his prints will be shown, the collection being lent by Philip Hofer of New York, and by W. G. Russell Allen of Boston, some of the proofs being so rare that cat-



IMPORTANT CLOCK BY VULLIAMY, CLOCKMAKER TO GEORGE III  
*This magnificent example in marble and bisque, is in the collection of Arthur S. Vernay.*

alogs list them as *introuvable*. The famous "The Caprices," "Disasters of War," "Proverbs," and "Bull-fights" are to be found, needless to say, as well as a series of lithographs, "The Bulls of Bordeaux," made when the artist was eighty.

Interested less in the representation of form than in the expression of character and movement, Goya was

the forerunner of much in modern art. He was a great designer, but while his compositions make pleasant patterns, his figures also occupy space in three dimensions and have a plastic quality. With forceful strokes and sharply contrasted light and shade, he depicted his dramatic themes in the simplest manner. It was in aquatint, that he found a medium peculiarly suited to his need.



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## EXHIBITIONS IN NEW YORK

### BERTRAM NICHOLLS

Contemporary Sculpture  
Ferargil Galleries

Among the hosts of arriving Frenchmen to exhibit in our galleries it is a pleasure to extend a cordial welcome to one of our English cousins, Bertram Nicholls, whose landscapes are on view at the Ferargil Galleries. These soberly conceived, yet richly nourished views of various European spots of aesthetic interest are in direct contrast to the modernistically colored products that spell the School of Paris, yet they manage to hold their own very well through the excellence of their highly individual technique and their consistency of view-point. It is an untroubled sort of landscape that has come to pass, embodying a carefully thought-out plan of execution, in which passages of light and dark have a muted sort of cadence, most beguiling to the senses.

Just how Mr. Nicholls captures his spots of sunny mellowness and sets them so subtly into his banks and backgrounds of luminous shade is something that belongs to the secrets of his atelier. Yet suffice it to say he works these technical miracles without dropping into repetitious trickiness, and he achieves his passages of deft chiaroscuro with an apparent spontaneity that keeps the various scenes keyed up emotionally beyond their actual color and tonal range.

It is hardly possible to select any special canvas for detailed description so evenly does Mr. Nicholls carry out his landscaping. Each work seems to have quite as much of excellence as the next one, a considerable feat in a group of nearly forty examples. It is a traditional throwback to the older schools, this art of Bertram Nicholls, and typically British, with something of the architectural distinction of Sir David Cameron, plus a more colorful, intimate sense of detail. Perhaps the large "Ragusa" is as fine an example of his painting as any.

A group of contemporary sculptures is also on view at these galleries, representing Chester Beach, Gaetano Cere, Walter Hancock, Paul Herzog, Peter Krasnow, Oronzio Maldarelli, Harriette G. Miller, Brenda Putnam, H. Schonbauer, Alexander Stoller, Bernice West and Warren Wheelock. And interspersed between these various works are pieces of antique sculpture from the Karl Freund collection, ranging from Burgundian of the XVth century, Graeco-Roman and East Indian, to French work of the XIIIth and XVIth centuries.

### XVITH AND XVIITH CENTURY PRINTS

Harlow, McDonald Galleries

The Italians invented the art of engraving in 1460. In the current assemblage of various museum prints of the XVIth and XVIth centuries, which will be on view at the Harlow McDonald Galleries until April first, two Italian "primitives" in this field are represented. "The Entombment" by Andrea Mantegna is one of seven known copies and bears the following inscription by Bartsch, "Cette estampe est une des plus parfaites de l'oeuvre de Mantegna." The other is by Degli Uberti. The engraving by Zasinger, "Solomon Adoring Idols," was done in 1500, and Ludwig Crug's "Nativity," in 1516.

Beginning with these rare and early practitioners, the show devotes an entire wall to Rembrandt, almost another wall to Dürer, with less prolific or less well known masters interspersed in the remaining space. Among these are Lucas Van Leyden, Schongauer, Hirschvogel, Benedetto Montagna ("The Birth of Venus"), Goltzius, Campagnola, Gourmont and the "little masters," Hans Sebald Beham and Altdorfer. Aldegrever's design for a dagger is exceedingly rare, while three important portraits by Van Dyck are first states. The one example by Cranach, "Christ on the Cross, with Mary and John," is a woodcut colored by hand and betrays his accustomed oil technique.

Occupying the center of the Rembrandt wall is a proof on Japan paper of the famous "Christ Healing the Sick." It was purchased from the Al-



GOOSE FOUNTAIN

By ROBERT LAURENT

Included in the artist's exhibition, now on view at the Valentine Gallery.

bertina Museum and in January was exhibited at the Morgan Library as one of the dozen or so best prints in the metropolitan area. The example here offered of "The Gold Weigher's Field," comes from the Mariette Morrison collection. The "Christ Appearing to the Shepherds" shows clear and interesting shadows in the lower left corner, and not as usual unmitigated darkness, proving it to be an early and extremely rare impression. Of particular interest at the moment, since the recent publication of the life of Rembrandt by Van Loon, is the self-portrait, entitled

"Rembrandt Drawing at an Open Window." And of course, there are the well known "Christ Preaching," "Faust in his Study," "The Prodigal Son," "A Beggar," and one might go on.

Of the Dürer group, a beautiful impression of the woodcut, the "Great Fortune," one of the illustrations the artist made for an edition of "The Apocalypse," is conspicuous. A first state of "Christ on the Mount of Olives," drawn on iron, is another interesting item. "Men's Bath" is one of the best proofs listed of this plate.



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## CONTEMPORARY AMERICAN SCULPTURE

### Arden Gallery

A group of six women sculptors guardedly presented under the non-committal title of "Contemporary Sculpture" is liable to cause something of a stir at the Arden Gallery during the next fortnight. It is not a little comforting to find a body of women artists willing to appear in concerted action in a gallery way without yielding to the customary impulse of adding a feminist tag to their efforts. Just what it benefits groups of women—or men, for that matter—to stand apart and call their self-appointed segregation from the housetops I have never been able to discover. While it is commonly agreed that, in general, men make better artists than women, the mere physical facts of the case hardly warrant any great hullabalooing. We do not find any need for an Allied Men Painters and Sculptors of New Mexico or Massachusetts, and I heartily commend the good taste of the six ladies represented at the Arden Gallery for their excessive restraint in not parading the special claims of their pro-tem, sisterhood.

As a matter of cold record, quite divorced from any consideration of gender, the show of sculpture by these six women sculptors is a particularly fine one, and although it is dimensionally a modest affair—there being no heroic marbles or bronzes or plaster effigies on hand—a surprisingly robust sense of well nourished form and individualistic conception is felt in most of the works on display. Anna Glenny, who figured conspicuously in the Museum of Modern Art's recent show of "Living Americans" is

again showing her head of Katherine Cornell, and I liked very much her sensitive "Negro Head." Minna Harkavy has genuine plastic power, her somewhat chunky development of form serving her admirably in her various torsos. Her head in stone cement is also impressively worked out. Concetta Scaravaglione's "Mother and Child" in limestone is well conceived and executed, and Marion Walton's walnut carving of a negro and an ovally shaped head in plaster are other important items in the show. Anne Morgan Wright's stylized touch is to be found in a set of small figures, and Sonia Brown's "Oriental Head" and "Relief" are effective contributions. Unfortunately for the exhibition, Helene Sardeau's recent work was lost in a fire so that the two early figures in bronze and marble, while possessing many plastic virtues, are hardly representative of her present status.

The attractive Arden Gallery is well arranged for the occasion, and bears out the promissory remarks that A. Conger Goodyear has written for the foreword of the catalog. As he points out, there are fortunately no "nymphs and turtles" in the exhibition. It is all sound work, some more inspired than the rest, but all having sound craftsmanship and an intelligent sculptural approach back of it.

### GIFFORD BEAL

#### Kraushaar Galleries

Again the two favorite themes of Gifford Beal are given individual and graphic treatment, the new group of canvases and etchings at Kraushaar's displaying his well known ability at rendering the robust patterns of the world of the circus and the seiners. He finds fresh inspiration under the Big Top and along the Rockport coast,

and, while there is nothing here as spectacular as his study of the lady hanging by her teeth that brought him high honors at this year's Corcoran exhibition, it is a very representative showing of Mr. Beal's pictorial talents. He shows a small group of portraits, of which the "Irish Girl" is perhaps the most sympathetic, but first and last Mr. Beal is the outdoor man who delights in nature in her more vigorous moods. More than two dozen prints are on view, and I especially noted his "The Lake, Central Park," as being somewhat lighter in tone and handling than is usually his way. Mr. Beal's tendency toward strong emphasis of light and shade usually results in rather loaded patterns, with dark masses offsetting each other in somber, processional style, so that it is something of a novelty to come across a plate that is all light and glancing accents.

### JOSEPH POLLET

#### Downtown Gallery

An exhibition particularly vernal in sentiment comes as a timely fixture at the Downtown Gallery with new canvases by Joseph Pollet. While he has contributed two or three figure studies and a self-portrait, it is primarily as a landscapist that Mr. Pollet takes rank. His enthusiastic response to the various greens of spring and summer has resulted in a wholly distinctive style, lyric, declamatory, sportive, and, until now, somewhat discursive. It is a pleasure to note that his landscapes are acquiring a fresh conditioning, that they are more structurally considered, sturdier in the essentials of angle and line and composition. The breezy way that Mr. Pollet has evolved in putting down his trees and grasses is still in full evidence, but a noticeable de-

crease in the quantity of pigment involved gives the scene a lighter, more persuasive animus.

A large panoramic canvas of Catskill country near Staatsburg is one of the banner offerings in the exhibition, and is replete with freshly observed detail and a constantly varied color sense. There are several other landscapes of the same order, all happy examples of a sturdy landscape talent in full fling, but the most outstanding canvas to me is the handsomely constructed "Stone Crusher," a typical American vista of machinery, sheds and roadside enshabille, all brought into a decorative whole distinctly Whitmanesque in its eulogy of honest toil and country savor. Mr. Pollet has played a delicate red-white-and-blue triad through the scheme of this canvas, and in his blue shed has brought out a color passage of real distinction. The various elements of this canvas, more or less dissimilar in size and shape, have been cleverly unified, and the result of this special dexterity should lead Mr. Pollet into new pictorial experiments.

The nudes are well made, as is the very personable self-portrait, but they do not have quite the same finality as the landscapes. I am informed that Mr. Pollet is about to return to the United States after a period of European study and investigation, during which time he has been keenly observant of Rubens' colossal prowess in painting the nude, so that the next time we have Mr. Pollet's work on display, we shall doubtless see fresh subtleties in his handling of flesh tones. His landscape laurels should take on fresh luster after such an imposing demonstration, and it will be interesting to see what a European sojourn will have done to this department of his painting, which, to date, has remained so distinctively American.

## MAHONRI YOUNG PAUL DOUGHERTY

### Macbeth Gallery

Two outdoor painters of the American scene, Mahonri Young and Paul Dougherty, are exhibiting at the Macbeth Gallery, that strongly entrenched fortress of American art. Both these painters are men of wide accomplishment in their several ways, robust, talented observers of life in all its manifold phases from one coast to the other. Mr. Young ventures further afield at times, and some of his latest canvases deal with gathering kelp, obviously not on any American beach as the participants in this strenuous task are of the so-called weaker sex. Mr. Young has given these salty scenes a stirring effect of wind and wave and honest toil, much as Gifford Beal does with his fisherfolk series. Another striking Young canvas is "The Girder" with two men swinging dizzily on a bright red beam of steel. Perhaps his "Navajo Woman with Goat" is his most satisfying performance from the point of view of composition and characterization, and its color scheme is carried out with something more of invention than is customary with Mr. Young's more or less literal style of painting. A set of his chatty, amusing sketches is hung in one of the smaller rooms.

Mr. Dougherty, whose earlier reputation was based on his striking renditions of breaking surf on rocks has come into a new style since his Western sojourning, and two of his cañon scenes are brilliantly executed in a much looser technique and higher key than formerly. He has gained immeasurably with the years in every department of his art. Several of the earlier seascapes are here, but they are hardly to be mentioned in the same breath with the new Western canvases.

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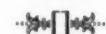
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# ROBERT AUSTIN

Harlow, McDonald Galleries

Although but thirty-six years of age, Robert Austin has for some years been a leading creative force among British print-makers. In the retrospective one-man exhibition of his work, now at the Harlow, McDonald Galleries, his earliest print is "The Bridge," made in 1913, and reveals the same directive grasp and the same inalienable decorative insistence one has come to expect in his work. In fact, it is interesting to note the kinship between this tonally dark print and his new dry-point, "Child in Bed," the enveloping shadows of which give the impression of a mezzotint. In examples like "Leverkush" (1919), experimentation along Whistlerian lines is unmistakable, and in "Trace Horse," a transitory investigation of Blampied's preoccupations. But since these and other try-outs, he has found abiding confirmation in the "old masters" of his craft—in their "abstract" integrity, in their grasp, in their refusal to shirk. In "Woman Milking" and "In Women in Church," one notes his draughtsmanship, his sense of form and his mastery of lineal design. Or consider "Roman Madonna," in which the effect of liting happiness is a matter of rhythmic line. Consider the solidity and simplicity of "Fisherman," the dainty patterning of "Daisies." In portraiture there is, for example, his arresting "Miss Lush," in which the personality of the subject is paramount—and not the decorative synthesis. However clear-eyed regarding tech-

nical problems, art for Robert Austin is more than "art for art's sake." It is a means of recording experience, whether chiefly visual or productive of philosophical reflection. That this young artist has a profoundly serious outlook on life is apparent in such interpretations as "Man with Crucifix" (1924) and "The Stone Breaker" (1925). Man must plod and do the task in hand—"like dumb driven cattle"—he must learn the lesson of self-immolation.

F. TENNEY JOHNSON  
CAROL LOU BURNHAM

Grand Central Galleries

The great West, where men are men and primeval nature still has a foothold, is the main theme of F. Tenney Johnson's paintings now hanging at the Grand Central Galleries. He shows the great open spaces for all that they are worth pictorially, and makes his cowboys and Indians come to life with all the authenticity of one who knows thoroughly what he is about. Moreover, Mr. Johnson succeeds in reproducing the various climatic effects of his beloved West, and the shifting moods of the day and night. We see the great colorful buttes basking in the Western sunshine, or else the desert drenched in that rich blue moonlight that is one of Mr. Johnson's specialties. He catches, too, the action of the scene whether it be cattle rustling or the attack on the Pony Express. His large "Texas Cattle Rustlers" is perhaps the most completely

realized of the canvases on view, although there is something of interest in each one of them. His "Haunter of the Silences" shows a mountain goat standing sentinel among the upper rocks and crags of some spot outside the run of man.

In another gallery, Carol Lou Burnham takes you "around the world" with a series of water colors done here and there in France, Italy, Greece, the Near-East and the Orient. Here are the contents of a portfolio got together during a two-years' survey of this particular planet, and the exhibition marks the young artist's debut. The pictorial material is what the tourist would usually prefer to have recorded, as a rule, and is graphically, if unevenly, set forth. Miss Burnham's most signal accomplishment is the head of a Chinese, done with genuine feeling and considerable verve.

HARRY HERING

Rehn Galleries

New works in oil and water color by Harry Hering are on view at the Rehn Galleries, all more or less in the familiar landscape manner that this artist has established during the several years of his exhibiting. Thirteen examples of each mode of painting are on hand, and in one instance, quite the test-point of the exhibition, Mr. Hering has rendered the same subject in both mediums. And, while I have known his oils for some time through the various contributions that he has made to the group shows, I

find myself more partial to his water colors than the oils. Particularly does the "House on the Hill" give me cause for such finding.

In the heavier medium Mr. Hering has built up his architectural forms, more or less silhouetted against a light sky, with vigorous and skillful use of pigments, but compared to the same treatment in his water color the canvas seems heavy and labored. It is often the case with painters today that they are more at ease in the field of water coloring than when at work with the subtle oils, and if Mr. Hering could bring more of his authoritative aquarelling to his work on canvas it would be a clear gain all around. Something of Burchfield's crisp accenting is to be found in these water colors, particularly in a study of brown barns. Here Mr. Hering is at his best, and I should be inclined to give him a much higher rating than otherwise because of these delightful water colors.

JENNINGS TOFEL

Penthouse Galleries

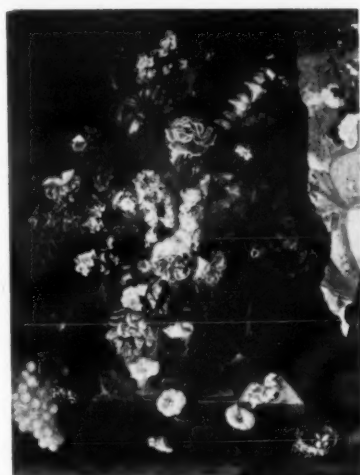
Paintings by Jennings Tofel, a young American painter with a definite feeling for mood and tone, are to be seen at the attractive Penthouse Gallery. His canvases are low in key, softly enveloped, filled with a strong undercurrent of pity and pathos for a troubled world, and decidedly original in style and content. They are difficult to see in their present surroundings, being wholly out of key with the splendidly virile panorama of sky-

scrapers that form such a thrilling accompaniment to the Penthouse programs. Like the Kopman canvases that J. B. Neumann showed recently, these Tofel scenes need direct overhead lighting and carefully chosen backgrounds. Mr. Tofel's art is wholly an interior affair. No glint of sunlight pervades the gentle gloom of his creating, no sharp angle or sudden color thrust intrudes upon the vaporous melancholy of his scenes. But he patterns well and keeps his forms moving with a quiet undulating swing of the brush. He knows how to paint without any doubt, and his work is a very personal expression of his richly stocked chambers of imagery.

KATHERINE A. LOVELL  
B. KING COUPER

The Fifteen Gallery

A clear and vibrant color sense and an eye for decorative patterns in land and seascape render attractive the group of seventeen paintings and sketches by Katherine A. Lovell, which are on view at the Fifteen Gallery. Mrs. B. King Couper, the other exhibitor at these galleries, is an artist who appears to have swerved from the dark academic severity of some early pastels to a modernism of impetuous brush strokes and prismatic abandon. Her most successful essay in the later manner is "Around the Corner," which, unlike the landscapes, is held together by good draughtsmanship and clear design.



"Still Life" by P. Hardime 1678-1758  
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## LONDON LETTER

by Louise Gordon-Stables

Despite prognostications, attendance at the Persian exhibition proves to be but little behind that recorded at the great show of Italian art last spring. The numbers, instead of declining after the first week or so, have so steadily been on the increase, it has been considered advisable to extend the exhibition for a week.

The taste for these specialized shows is undoubtedly growing, and the two great offerings, of Scottish art and sporting pictures, respectively, now running concurrently, likewise testify to this fact. The latter is as distinctively English as the former is Scotch and stands for an aspect of life that this country has especially made her own. It cannot fairly be claimed that masterpieces in this branch of painting are numerous, but what such representative men as George Stubbs, Ben Marshall and John Wootton may lack in pure skill is in a sense compensated for by the zest and virility with which they attack their subjects. At a time when a large section of the public is allowing itself to grow perturbed over Hardiman's failure to depict Lord Haig's charger with due respect to its equine points, it is amusing to note how in many of these sporting pictures, the drawing of hunters and racing steeds is of an extreme naïveté. As if to atone for what they feel to be an inadequate facility in dealing with these pedigreed animals, some of these painters seem to have introduced into their canvases as much in the way of architecture and figures as possible. Hence, the historical interest of compositions that might otherwise have proved relatively insignificant. The management of these details often displays distinct artistry, as in the case of Stubbs, who usually produces a whole that is remarkable for its spacious breadth and dignity of design. Marshall is a more unequal draughtsman, but one feels that in these studies of steeds with outstretched necks or prancing legs, he must often have been working to the express orders of some owner, who was more concerned with having the prowess of his horse faithfully recorded than with the fashioning of a work of art.

The important Scottish exhibition, like the sporting show, held in the cause of charity, divides itself naturally into the historical, sentimental, domestic and more purely aesthetic. Perhaps the greatest crowds congregate round the cases that contain the relics attaching to those romantic figures of history: Mary, Queen of Scots; Charles I; the Young Pretender, and Flora Macdonald. Family treasures, consisting of personal jewels given by ill-fated royals when on their way to the scaffold, rings presented by fugitive monarchs, the crucifixes and state keys belonging to cardinals, memorial lockets, these are the objects that stimulate the imagination and draw the curious two and three deep. In an-



"THE DOCTORS"

Included in the artist's exhibition now on view at the Milch Galleries

By GARI MELCHERS

other room, cases of pewter and of silver have been cleverly arranged so as to show within a small compass the development of metalwork from its Scottish beginnings, and its rather rougher quality as compared with the English plate. Indeed, throughout this exhibition one is struck by the great individuality of the craftsmanship. The Scotch psychology makes itself felt everywhere, and even without the characteristic two-handed swords, the shields, the thistle-shaped mugs and so on, one feels one would have recognized by its rugged quality the nationality of the exhibition.

As for the paintings, these have been arranged to give an idea of the trend of art in Scotland from its inception in the late XVth century and the various influences under which it has come. Many works are by unknown painters. They can merely be attributed to the French or Flemish School, favored at the moment. One of the most charming of the specifically Scottish artists is undoubtedly Allan Ramsay, whose "Portrait of Flora Macdonald" comes from the collection of Mrs. Arthur Macdonald. The strength of character, the determination and devotion that this

daughter of a Hebridean farmer displayed in the cause of the unfortunate Prince Charles Edward are finely suggested, and the color scheme is admirable. The exhibition is particularly rich in Raeburns, and among the genres, the Wilkies find many admirers.

The talk this week has been largely of Epstein's "Genesis," at the Leicester Galleries. Even those who metaphorically swallowed "Rima" and made a valiant effort to get "Night" and "Morning" down, find it impossible to do the same by "Genesis." For this crude and repellent figure of an ape-woman pregnant with child, is fundamentally offensive. Its symbolism is obvious. Here is the female of the Darwinian theory, our simian ancestor from whom, according to this scientist, the entire human race has come. She has the face of a monkey, the long arms of a gorilla. But I failed to perceive in it the dawnings of a suggestion of a more spiritual stage of development. Perhaps the sculptor does not believe that we have arrived at one. There is in it nothing of what I understand is known on your side of

the Atlantic as "uplift." And for this reason it remains curiously empty and unsatisfying, with nothing of idealism or of beauty to redeem it. One's innate sense of decency is outraged and even the least squeamish is conscious of a feeling of repugnance. Luckily, the room also contains some interesting busts in bronze, notably one of a young boy with a shy, diffident smile, and an attractive chevelure. It seems that in bronze, Epstein is less liable to let himself go. It is in marble that his chisel leads him astray. The bronzes have for the most part dignity as well as power.

In another room, Simon Bussy, who at one time specialized in clever studies of panthers and cats, is now showing some accomplished pastels of birds. It is difficult to discover how he manages to suggest so successfully the texture of the plumage, the solidity of the body beneath and the general modelling of the form, so subtly is the chalk graduated. But all is there, in spite of the extreme simplicity of the means.

The Fine Art Society is holding, concurrently with the great exhibition of Persian art at Burlington

House, a similar show on a smaller scale in New Bond Street. Comparison would be futile and altogether beside the point, but it may be claimed without a doubt that to many this little collection, so ably arranged in a single gallery and so easily studied, brings almost as great a pleasure in its sense of intimacy as the bigger show in its immensity. In importance, the miniatures are secondary to the ceramics, the collection of which is admirable in the purity of form and delicacy of design. The bronzes are interesting, and the whole is arranged with a view to their evolutionary development.

The Independent Gallery in Grafton Street is showing an interesting group of lithographs by Toulouse-Lautrec, some of them in color, and all characterized by the nervous line that endows his satires of life with so much poignancy. More perhaps than any other Frenchman, he has left behind him, mostly in black and white, a full record and criticism of "fin-de-siècle" Paris. His sketches of Yvette Guilbert, of the bar in the Rue Royale, of Miss May Belfort, have an individuality of their own, and recall vividly a world that seems farther from us than actual years would justify. The rapid strokes are like some quick sally of wit. It is almost like listening to some brilliant discussion that takes in its stride all the salient topics of its day. The value of such lithographs as these (and some are already exceedingly rare) should increase steadily as time goes on, for in addition to their technical excellence, they are indeed historic documents.

Next week I hope to have much to tell you as to the exhibition of Georgian art, being organized in charitable cause at Sir Philip Sassoon's house in Park Lane. One of the most important exhibits will be the famous Gainsborough "Portrait of Mrs. Graham" from the Widener collection.

## IMBERT CANVAS BRINGS £756

LONDON.—For their first sale of 1931, Messrs. Christie had gathered, on February 6, 152 lots of pictures, mostly of a speculative character, from various sources, reports the *Morning Post* of London. The total was £3,832 7s. 6d., which, considering the quality of the works, was a good one.

The present business depression has made dealers somewhat cautious buyers, but, at the same time, they do not hesitate when anything of particular merit comes along. This was exemplified yesterday when a picture of "The Opening of the Erie Canal, New York, November 4, 1825," by Anthony Imbert, came under the hammer. This received a first offer of £52 10s., but within a few seconds the bidding had reached £756, at which sum the canvas went to Mr. W. Sabin. Imbert, a little known American artist, was the proprietor of the first lithographic establishment in New York. The picture came from the collection of the late Lieutenant-Colonel Percy John Bellamy, of Cauleston, Exmouth, as did "The Madonna, with St. John the Evangelist," by Luca Signorelli, which cost Mr. Frank Sabin £120 15s. From other properties came an unframed canvas, "A White Hunter, with groom and greyhound, in a landscape," by G. Stubbs, which realized £241 10s. (Leggatt); and a drawing of a lady, in white muslin dress, by J. Downman, signed and dated 1789. £147 (Colnaghi).



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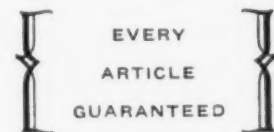
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## Rare Furniture Acquired by the Metropolitan

In the February Bulletin of the Metropolitan Museum of Art appears a detailed article on an anonymous gift of a large collection of American and European decorative arts, consisting mainly of the XVIIIth and XVIIIth centuries and of English and Irish glass of the XVIIIth and early XIXth centuries. The entire collection will be shown in the American Wing until Sunday, May 13, after which the individual items will be dispersed with related material from other sources.

In regard to the furniture in the collection, which consists of eighty pieces, Ruth Ralston writes that it falls into definite chronological groups as well as into different classifications with reference to simplicity or sophistication of design or craftsmanship.

One group includes somewhat primitive furniture made of maple, walnut, birch, and fruit woods. In each of these pieces there is some distinguishing feature which marks it as a rare variation of a regular type. . . . Two extremely important early pieces are a slate-topped table and a carved oak chest with two drawers. The table top is handsomely inlaid around the border with heraldic lions and scrolling leaves. Tops of this kind are generally believed to have been imported, the lower portion of the tables being made in this country. In this case the lower part, in the



RED FIGURED CRATER GREEK, CIRCA THIRD CENTURY B. C.  
This bell-shaped specimen, which was excavated at Capua is one of two Grecian vases recently acquired by the Johns Hopkins University Museum from Victor Merlo of Los Angeles.

so-called William and Mary style, is the late Dr. Irving W. Lyon and, according to this distinguished authority, was purchased in 1884 in Madison, Connecticut, where its history

ran back two centuries. Foliated scrolls like those in its decoration are familiar motives on American chests, but the successful manner in which they have been employed on this piece . . . shows no little imagination and skill on the part of the designer. . . .

There are other XVIIIth century pieces of simple type, recalling life in a self-supporting provincial community, such, for example, as the painted chest of drawers dated 1731.

To our delight and amusement we have complete to the last broom and pan a miniature kitchen which must have filled with joy the heart of some little girl in one of the Dutch towns of the Hudson Valley. It chastens the modern housekeeper to realize how complete an equipment was considered necessary in what we are pleased to consider more simple days.

Turning from the consideration of the country-made pieces of the XVIIIth and XVIIIth centuries to the productions of the New England and Philadelphia craftsmen of the second half of the XVIIIth century, we witness the dramatic change which earlier in the century had revolutionized all European styles.

To the industrious cabinetmakers of Philadelphia is attributed the most elaborate furniture of the period preceding the Revolution. An upholstered armchair with carved legs and arm supports is conspicuous for its excellent proportions and carving. . . . The whole chair has great style and elegance. Side chairs with the construction characteristic of Philadelphia workmanship are included, all showing in their decorations variations on the themes of *rocaille* ornament—shells, vines, scrolls, and blossoms.

The little sofa or love seat, probably also of Philadelphia provenance, is one of the most distinguished pieces in the collection. In the free curves of the arms and back the sofa sur-

passes English pieces of this type. The same comely delicacy is apparent in the carved cabriole legs. Admittedly, American furniture of the Colonial period sometimes displays an anaemic quality when compared with its more robust and lavish English prototype, but this small sofa, unmistakably American in every detail of scale, construction, and ornament, is completely satisfying. For more than a hundred and fifty years it was in the family of Major General Andrew Prevost, eminent in Colonial affairs and in the War of the Revolution. . . .

No early inventory, rich or meager, fails to list a bed and its furniture, and in the inventories and wills of the wealthy the bed with its furniture is the outstanding item in point of value. Such a substantial and handsomely carved bed is one hung with the painted East India cottons which all through the XVIIIth century were very fashionable both in England and in the Colonies.

There are fewer pieces representing New England work. Particular interest attaches, however, to the fine block-front mahogany secretary because of its historical connection with General Henry Knox, military leader and first Secretary of War. . . .

Stylistically between the furniture of the third quarter of the century and the later pieces of American Sheraton type is a graceful console table with tapering hexagonal legs carved with a formal fret design. . . .

Work of the late XVIIIth and early XIXth century cabinetmakers is well represented. . . . A beautifully designed sideboard and two matching serving-tables, and a card-table with central pedestal and tripod legs are in the style of the early XIXth century associated with Duncan Phyfe and his contemporaries. Two girandoles of plaster-gilt . . . and a pair of gilt eagles perched in blossoming wreaths exemplify the taste for all sorts of gilt ornaments and frames.

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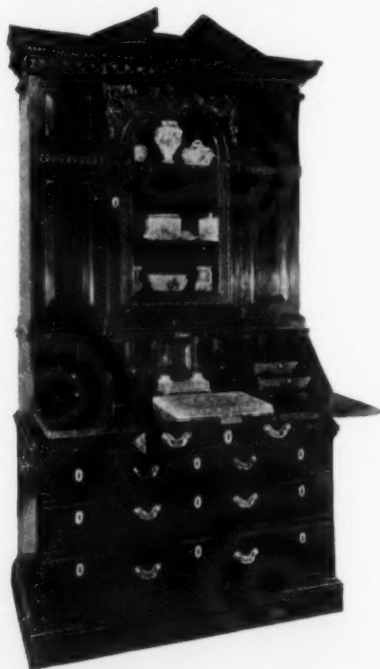
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## Grand Central Given Drawings By Sargent

The sisters of the late John Singer Sargent have divided all of his original drawings among several large institutions, including the Grand Central Art Galleries, the Boston Museum, and one or two leading universities. The galleries in question received fifty of these drawings, including some of the most interesting of Mr. Sargent's small sketches. They will be placed on view mainly for the benefit of artists and art students. Some of them are studies for his famous canvases now shown in the leading museums of the world. Others are details for his well known drawings, such as studies of hands, folds of a dress, profiles or, perhaps, a composition for a group of two or three figures.

Mr. Sargent, who was the first artist member of the Grand Central Art Galleries, assisted Walter L. Clark, president, in founding this institution—operated on a non-profit basis, solely in the interest of American painters and sculptors.

## PLANS MADE TO EXTEND LOUVRE

A feature of the National Equipment plan of which little has so far been said is a scheme for extending the Louvre Museum at an estimated cost of about £240,000, reports the *Daily Telegraph* of London. The new Under-Secretary of State for Fine Arts, M. Aimé Berthod, has just paid a visit to the Louvre, where M. Verne, the Director of National Museums and Galleries, explained details of the scheme to him. When he left, M. Berthod promised that everything would be done to prevent unnecessary delays.

Broadly speaking, the Louvre is to be provided with about 45 new galleries, apart from those of the Pavillon de Flore and the Pavillon du Musée de la Marine. One of the principal changes will be the provision of further space above the present Rubens Gallery for sculpture of the Middle Ages and of today.

Much greater use is to be made of the space immediately beneath the extensive roof of the museum. These vast "attics" are to be turned into workshops for the experts.



BLACK LACQUER SECRETAIRE BY DUBOIS PARIS, ABOUT 1750  
Important example included in the March 23 dispersal at Ball & Graupe's, Berlin

## Weaving of the Present Day Shown at the Brooklyn Museum

The exhibition on the third floor of the Brooklyn Museum, which will close on February 28, demonstrates conclusively that the weaving of tapestries did not by any means die in the XVIIIth century. Through the initiative and efforts of Mme. Georges Henri Rivière, Assistant Director of the Toledo Museum of Art, this remarkable collection of modern tapestries has been gathered together and is having its first exhibition outside of Toledo.

There are over one hundred pieces of varying sizes representing the work of well-known artists in France, England, Norway, Sweden, Finland,

Germany, Russia, Czechoslovakia, the United States and Mexico, with a special group by the North American Indian.

The four pieces designed by Jean Lurcat, one of the foremost modern painters in France whose work is well represented in collections in the United States, are, contrary to the usual method, not woven on looms but are worked in a tapestry stitch on specially designed needles and executed by the maids in his home.

Another important French contribution is "La Musique," designed by the great French sculptor, Aristide Maillo. Still another is executed by the composer, Germaine Tailleferre. On

view also is the Aubusson tapestry designed by Mme. Denyse le Bec, which was awarded first prize in the exhibition of Arts and Decoration in Paris in 1925.

Mme. Frieda Hansen of Christiana, Norway, who is one of the most famous tapestry makers of today and whose work hangs in royal palaces all over Europe, has two characteristic examples.

The father of modern tapestries, William Morris of England, is represented by "The Passing of Venus," which was designed by Burne-Jones over the period of years from 1861 to 1878. The weaving was finished in 1907 and later the piece was destroyed by fire. The tapestry on view was woven in 1926 for the Detroit Institute of Arts by a disabled soldier, Percy Sheldrick, whose initials appear in the selvage.

Many of the Mexican pieces were lent by the Government of Mexico.

In uncovering the work done in this country, Mme. Rivière has had many interesting experiences, with the result that she found work designed by the late Arthur B. Davies and E. W. Redfield. One of the Redfield pieces, "The Wedding," was executed by him and his family.

Mme. Rivière was astounded to find that the individual and the factory makers of modern tapestries hardly knew of each other's existence. Consequently, this exhibition has a special significance in that it brings together for the first time a collection of this kind.

After the exhibition was announced, it is interesting that a flood of information came from obscure sources which had not yet been tapped.

## NEW YORK AUCTION CALENDAR

American Art Association-Anderson Galleries, Inc.  
30 East 57th Street

February 28, aft.—Sale of antique furniture, Oriental rugs, tapestries and decorative art objects, selected by Baron Hans Joachim von Wackerbarth at Berlin, from the estate of the late Lynn M. Andrews with additions from other sources.

March 10, aft.—Sale of the American portion of the historical library of Victor Morin, Ltd. (American voyages and explorations, Canadiana, Indian mss. by Jesuit fathers, Jesuit relations, etc.). Exhibition begins March 1.

Plaza Art Galleries  
9 East 59th Street

February 28, at 2:15—Sale of antique furniture, the property of Needham's of New York and Manchester, England, also library sets in exquisite bindings.

March 4, 5, 6, 7, at 2 p.m.—Sale of a collection of Italian, French and English furniture by order of S. J. Staunton of Milwaukee; also American furniture, ship models, etc. Exhibition begins March 2.

Silo Galleries  
40 East 45th Street

February 28—English and American furniture.

March 5, 6, 7, aft.—Miscellaneous sale of furniture, china, glass, rugs, etc. Exhibition begins March 3.



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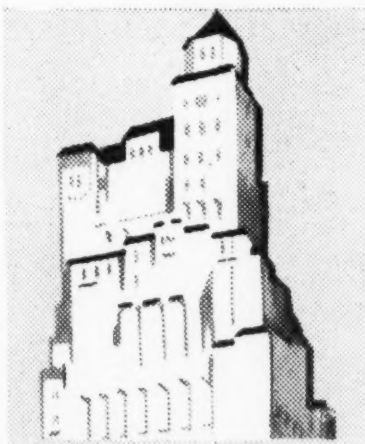
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## COMING AUCTION SALES

### AMERICAN-ANDERSON GALLERIES

#### NOORIAN COLLECTION

Exhibition, March 7  
Sale, March 12-14

An extremely interesting three-session sale of art objects from the private collection of the late Daniel Z. Noorian will take place at the American-Anderson Galleries, Inc., the afternoons of March 12, 13 and 14. The collection which will go on exhibition March 7 comprises an important group of Egyptian core-wound and Syrio-Roman glass; fine textiles, embroideries and laces, including Persian gold-and-silver-embroidered velvets; Oriental rugs, pottery and porcelain with beautiful Rhages, Rakka, Sultanabad, Hispano-Moresque plates, and some Chinese porcelain; ancient armor; Persian damascened, flint-locked guns, curved swords, daggers, powder horns, etc.; silver and decorative objects. A feature of the sale will be a selected group of about fifty lots of jewelry. These include some very nice amber rock crystal, malachite, turquoise necklaces and rings set with semi-precious stones. Of interest, also, are a topaz pectoral cross, a handsome gold lavalliere of rubies and pearls and a cabochon emerald ring, the stone of which is a rounded oblong 1 1/4 inches long.

A marble statue of St. John, given to Andrea Sansovina, is a feature of the collection. It was obtained by Mr. Noorian in Bologna, Italy, in 1900. The boyish figure at whose feet lies a lamb, is shown seated, the beautifully modeled head, with curling locks, turned to look over the right shoulder.

Outstanding in the Oriental rugs and carpets is a magnificent Royal Sehna example, 11 feet long by 6 feet wide, of the highest quality, having a blue-black field, a smaller Royal Sehna rug, with an ivory field, measuring 5 feet 9 inches by 4 feet 4 inches, and an important Bijur gourd carpet of Sehna-Kurd quality with a royal blue field.

Among the armor, a sharply curved dagger set with two emeralds surrounded by rubies, of Persian workmanship, about 1800, has a gilded silver scabbard. A Milanese gold-damascened iron shield, early XVIIth century, is wrought in high relief with a scene representing the siege of Carthage and is said to have been made about 1535 by the Brothers Nergali, armorers to Charles V of Spain. It has been in the possession of the Saliceti family of Bologna and the Belgiojoso family of Milan for many years. Its provenance is certified in a letter by Raffaele Angiolini, dated Bologna, September 19, 1899.

The textiles include a Spanish XVIIIth century satin cover, the entire surface worked in rich floral design. An important Italian Renaissance needlepointed crimson velvet chasuble has figures of saints in the orphrey done in gold and colored silks. Also among the priests' robes is a set of chasuble, stole, and manipule with an allover Chinese design in bright colored silk embroidery, which was worked in Manila or possibly Canton, China, for the Jesuit Fathers, in the XVIIIth century.

There are very fine laces in this collection, including two exquisite XVIIIth century point de Venise lace flounces, exquisitely preserved, a late XVIIth century Venetian vandyked reticella lace flounce and a Flemish vandyked reticella lace flounce, about 1600.

The Syrio-Roman glass comprises 120 lots and the Egyptian core-wound glass 30 lots. Many of them are made up of several pieces and the entire group, containing as it does all the known and recognized forms, presents a notable opportunity for a museum or a private collector to acquire, in whole or part.

A XVIth century Brussels Renaissance tapestry panel in the collection portrays the "Surrender of Croesus to Cyrus" and is woven in beautiful tones of green, blue, tan, Venetian red and ivory, enriched with silk.

Persian lacquer, miniatures and manuscripts include an important XVIth century illustrated Koran. While this is illuminated, the beauty of this feature is surpassed by the perfection of the calligraphy. Mr. Noorian considered this one of the two most important Korans in existence, including specimens in museums.

### SOTHEBY'S

#### PAINTINGS BY OLD MASTERS

Sale, March 11

In the sale of over a hundred old paintings of various schools to be held at Sotheby's on March 11 the Lucas Cranach, which is a "St. John the Baptist as a Child in Prayer," painted on a panel 15 1/2 by 10 inches, was once in the collection of Count Stroganoff of Rome. "Christ at Emmaus," a Greek offered by the same anonymous collector, is fully described in the catalog to the Messinger collection, pages 227 to 229, plate LIV. Here, it is regarded by Signor Pietro d'Achiardi as an early work of the master.

The signed and dated (1740) "Portrait of Lord Sherard Manners" by Allan Ramsay is the property of Colonel Rowland Fielding, who is descended from the Nisbet-Hamilton family of Biel, East Lothian, which through Lucy Manners inherited this canvas.

Another portrait by Ramsay depicts a lady in a white dress and was acquired by the present owner, H. G. Bois, Esq., from the sale of Lord Taunton's heirlooms on July 15, 1920.

From the large collection which Mr. Bois is dispersing comes also the full-length portrait of Charles I by Van Dyck, accompanied by an engraving by Sir Robert Strange. The picture, which at one time belonged to the Earl of Harrington, was painted about 1630 and is mentioned by Guiffrey on page 261 and by Waagen on page 235, Volume IV.

Among other important canvases from the same assemblage are a Gainborough, a Rubens, an Angelica Kauffmann, a Boucher, a Mabuse and a Lely. The School of Bellini is represented by a beautiful "Virgin and Child with St. Catherine, St. George and another Male Saint."

The Sir Joshua Reynolds in the sale is a portrait of Edward Woodcock, Esq., with which comes an engraving of the subject by S. W. Reynolds. Sir Walter Armstrong in his book on Reynolds on page 236 records the fact that the sitter in question sat to the painter.

From the property of the late Colonel Abel Henry Smith some thirty-four works are to be sold, including two characteristic views of Florence by Caneletto, an "Adoration of the Magi" by Tintoretto and a three-quarter length portrait of William Pitt by Hoppner. Other important canvases from this collection are by Rubens, Wouvermans, Teniers, Snyder, Hondecoeter, Poussin and R. Wilson.

#### OLD MASTER ENGRAVINGS, NAVAL AND SPORTING PRINTS, AMERICANA

Sale, March 5

The miscellaneous sale of prints which will be dispersed in London by

#### EXHIBITION OF PAINTINGS and DRAWINGS

by

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KISLING SOUTINE  
UTRILLO BONNARD  
GAUGUIN RICHARD  
EBICHE TH. DEBAINS

arranged by the

GALERIE ZBOROWSKI

of Paris, at the

BOURGEOIS GALLERIES, Inc.

123 East 57th St., New York  
Opening February 28th

Sotheby and Company on the afternoon of March 5, will include a fine impression of "The Three Trees" by Rembrandt and work by A. Altdorfer, Lucas van Leyden and W. Hollar together with other examples by old masters.

There are also four water color drawings by Thomas Rowlandson as well as medical and naval prints, many in colors, including a collection of portraits of Admiral Lord Nelson.

The sporting subjects in colors include coaching, coursing and hunting subjects by or after Alken, Bentley, Hunt, Pollard, Sutherland and Wolstenholme.

Among the Americana are views of Boston, New York, Philadelphia, Quebec, San Francisco and Washington, etc.

#### THE PASTON LETTERS

Sale, April 1

One hundred and fifty-five original letters many of which were written by historical personages between 1440-1483 during the reigns of Henri VI, Edward IV and Richard III, and known as the Paston Letters will be sold at auction on April first at Sotheby's in London. The letters now offered are those printed by Sir John Fenn in the first two volumes of his edition. They were selected by him as being the most important.

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## RESULTS OF AUCTION SALES

### BARRETT-BENNETT SALE

American Art Association Anderson Galleries, Inc.—The sale of the Barrett-Bennett collection of prints and paintings closed February 19, with the grand total of \$7,255.00. The following items brought the highest prices in the sale:

"Madonna after Botticelli," mezzotint by S. Arlent Edwards; Schwartz Galleries .....\$400

"The Great Ocean Yacht Race between the 'Henrietta,' 'Fleetwing,' and 'Vesta,' 1866," a pair of oil paintings by M. F. H. De Haas; F. Bucher .....\$250

"The 'Dauntless' in the Race for the America's Cup, 1870," oil painting by John E. C. Petersen; E. S. Cushman .....\$375

"Magic," Winning the America's Cup Match, 1870," oil painting by John E. C. Petersen; F. Bucher .....\$275

### AMERICAN FURNITURE, ETC., SALE

American-Anderson Galleries—American furniture, including historic heirlooms, with property from the Benkart and Powell estates and other consignors was sold on the afternoon of February 21, bringing a grand total of \$25,941. The most important items with their purchasers are listed below:

119—Historical gilded bronze clock with statue of George Washington, French, about 1803; Charles Simpson .....\$1,200

122—"Portrait of Governor 'Brother Jonathan' Trumbull and his Wife, Faith Robinson," by John Trumbull, American; 1756-1843; W. W. Seaman, Agent .....\$1,500

122—Set of six Sheraton mahogany chairs originally owned by Thomas Paine, author and patriot, American, about 1790; E. W. Hill .....\$750

132—Pair Sheraton finely inlaid mahogany and satinwood card tables, American, 1790-1800; J. H. Otley .....\$750

164—Hepplewhite inlaid mahogany small secretary with tambour front, American, 1790-1800; L. Sack .....\$575

194—Chippendale carved mahogany claw-and-ball foot card table, American, XVIIIth century; Ginsberg & Levy .....\$97

224—Chippendale finely carved mahogany bookcase, English, about 1760; Mrs. G. C. Marshall .....\$1,000

241—Colonial pine sawbuck table; J. F. Hill .....\$68

## Hohenzollern Sale in Berlin Brings Low Bids

POTSDAM.—The auctioning of the furniture and historical objects in Gliencke Castle here, the residence of Prince Friedrich Leopold of Prussia, started on February 18 despite the objections of Prince Leopold's cousin, former Kaiser Wilhelm, it is learned from a special cable to the *New York Times*.

The most important offering was a silver watch which Frederick the Great carried through the Seven Years' War. It was obtained by the former Kaiser's representative for \$1,190.

Before the watch was offered, it had become known it was sought by the former ruler, so dealers refused to compete. The auctioneer was faced with a similar refusal to compete when a pair of pistols given by Napoleon to Field Marshal Kleber went to the former Kaiser for \$500.

The much-feared American money was not in evidence, so the prices were low. It is doubtful if Princess Louisa Sophie, wife of Prince Friedrich Leopold, and her son, Prince Friedrich, who sat by the auctioneer's stand carefully following the prices offered for the Hohenzollern heirlooms, were pleased by this situation. Some American dealers in antiques, however, were probably represented by German commission agents who carefully keep their transatlantic affiliations secret.

Bids of ten cents were jokingly offered for furniture. A painting by an earlier Princess of the royal house brought only \$10. Most prices were between \$30 and \$50. Exceptional pieces brought \$150 to \$200.

Members of the old Potsdam court society were conspicuously absent. They had no wish to see dealers wrangling over the Prince's furniture and white-coated waiters hurrying about selling wieners to the hungry crowd in the drawing rooms where the Prussian aristocracy had once gathered.

### PITTSBURGH

The twenty-first annual exhibition of the Associated Artists at the Carnegie Institute will continue on view until March 12. This year the jury of selection and awards will include Wayman Adams, William J. Glackens and Francis Chapin of Kenilworth, Ill. During March there will be an exhibit of Fifty Prints of the year at the Institute.



GOLD PLATE OF A SCYTHIAN SWORD SHEATH

GREEK, END OF VTH CENTURY B. C.

This fine specimen, depicting a contest between Greeks and Barbarians, was recently acquired by the Metropolitan Museum from the Bachstitz Galleries.

## Scythian Gold Sword Sheath of the Fifth Century B. C. Now Displayed at the Metropolitan Museum of Art

By GISELA M. A. RICHTER

From the February Bulletin of the Metropolitan Museum of Art

An acquisition of extraordinary importance is shown this month (at the Metropolitan Museum) in the room of recent accessions—the gold plate of a sword sheath decorated over its entire surface with scenes in relief. Its importance consists both in the high artistic quality of these reliefs and in the fact that it is the only example of the kind in existence outside of the Hermitage in Leningrad.

The sheath belongs to a class of Greek antiquities which has been found exclusively in southern Russia. Herodotus in the fourth book of his history gives a romantic account of this region, the land of the Scythians, which bordered the extreme north of the ancient world. He describes the character of their country, the nomad life of its people and their barbaric customs. In reading this account we are often reminded of Herodotus' own phrase, "for my part I do not believe the tale but it is told." That Herodotus' description of the Scythians was substantially correct, however, has been shown by the excavations carried on ever since the beginning of the XIXth century by Russian scientists. For there have come to light in the region north and east of the Black Sea hundreds of graves of Scythian kings and chieftains with rich funerary equipment. The tombs contained—besides the skeletons of the king and of the men, women and horses sacrificed at his death, just as Herodotus recounts—a rich array of gold and silver vases, sword sheaths, bow cases, as well as weapons and utensils in bronze and iron. Some were worked in Scythian style, others were clearly of Greek workmanship. These precious objects now form the pride of the Hermitage in Leningrad. To study them a visit to Russia has been necessary, for no other country has had anything comparable. Only small, comparatively insignificant pieces have found their way to other museums.

But now the Metropolitan Museum has been fortunate enough to acquire an important specimen of this class. It is the gold plate of a sword sheath 21½ inches (54.5 cm.) long, with the characteristic side projection for fastening it to the belt. The sheath itself, which was presumably of leather, has disappeared. The gold plate is decorated in relief with a battle of Greeks and barbarians, each recognizable by his costume—the Greek with helmet, cuirass, greaves, chiton, and mantle, the barbarian with long sleeves and trousers, Oriental cap and shoes, and armed with bow, axe, short sword or spear. On the side piece are represented two contests of animals, a lion attacking a deer and a lion-headed griffin killing a doe. The preservation is fortunately excellent and enables us to enjoy the work practically in its original condition and to obtain from it a new experience—that of Greek sculpture in precious, glittering gold.

The quality of the execution is very high. The figures of the contestants are beautifully modeled in a rich variety of postures—attacking, defend-

ing, falling, prostrate and dragged by a frightened horse. They are effectively designed in closely knit groups and yet the medley of the battlefield is successfully conveyed, and this on a long strip of varying height—a considerable achievement.

The battle scene is identical with that on the famous sword sheath from the Chertomlyk tomb excavated in 1859-1863. . . . We have therefore another case of duplication such as was revealed in 1901 when General Brandenburg found a gold plate of a bow case at Ilyinty, in the district of Kiev, identical with that from the Chertomlyk tomb. As G. von Kieseritzky pointed out at the time, the reliefs were evidently produced by being hammered over a die and the details chased afterwards. The hammered reliefs are identical in the two specimens, but the

chasing, being free-hand, shows variations. As the original die is not extant and the gold plates are too thin to serve as dies, there can of course be no question of such duplication in modern times.

The representation is wholly Greek in style and presumably also in subject; for the barbarians are probably not Scythians since there would be no meaning in supplying for the Scythian market a scene of strife between the Greeks and their customers, with whom they were in fact on friendly terms of mutual self-interest. Rather may we interpret the barbarians as Persians, the inveterate enemies of the Greeks, with whom the Scythians themselves fought during the invasion of Darius. The only specifically Scythian features are the lion-headed griffin, popular on objects from this region, and the shape of the

sword sheath with the characteristic side projection.

Where did the Scythian chieftain obtain this Greek sword sheath and to what period does it belong? Was it produced in Athens, in Ionia, or in the Greek colonies of the Black Sea? Is it of the fifth, fourth, third, or second century B. C.? To these questions, applicable to the similar objects found in Scythian barrows, prominent scholars have given widely varying answers, and an agreement has not yet been reached. Of late, however, with our intensive study of the development of Greek art, it is becoming increasingly clear that the group of objects with which our sword sheath is intimately associated, that is, the contents of the Chertomlyk tomb (and with it must be classed the objects from the Kul-Oba, Solokha, and Voronez tumuli), have been dated too late by most archaeologists. Stylistically they would be anomalies in the later fourth, third, or second century. So O. Waldhauer in his recent publication of the Chertomlyk amphora in the *Antike Denkmäler*, volume IV, has postulated for it a date of about 400 B. C., the evidence to be presented in a forthcoming article by K. Malkina. A few other scholars have voiced similar convictions. Certainly the nearest parallels to the battle scene on our sword sheath are to be found not on the loosely composed Mausoleum frieze or the crowded "Alexander sarcophagus," but on the friezes of the Phigaleia temple and the Gölbaschi and Nereid monuments. It is in these, all products of the late fifth century, that we meet the same vigorous, compact groups, the same decoratively created draperies, above all the same restrained, map-like modeling of the bodies.

Since our sword sheath was not discovered during an official excavation, its exact provenance is not known, but it is said to have been found near Nikopol, on the lower Dnieper—that is, in the vicinity of the Chertomlyk tomb. It was unearthed a number of years ago and has been in Germany for the last two or three years. To us it is a precious relic from a time when the art of the Greeks was at its highest and when their adventurous spirit caused their wares to penetrate to the furthest confines of the then known world.

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## Goldschmidt-Rothschild Sale Set for March 23 in Berlin

BERLIN.—The collection of Herr Erich Goldschmidt-Rothschild, comprising magnificent specimens of French furniture of the XVIIIth century, as well as selected bronzes, porcelains, paintings, color-prints, bijoux and various articles of decoration, will be sold at Ball & Graupe's on March 23. The majority of objects in this assemblage display all the grace and perfection of that great age in France when court and society fostered the development of an art typical of the refinement of a small, aristocratic strata. It is an art born of the abhorrence of the undistinguished in life, and the inventiveness of the artists and craftsmen was spurred by the desire of their patrons to own new and unaccustomed things.

The most important objects in this collection date between 1730 and 1780, the furniture especially testifying to the sureness of taste, the unerring instinct for producing a pleasing whole, which guided the French craftsmen through all vagaries of style.

Among the outstanding pieces of furniture are several extremely lovely examples of the lacquerer's art. A writing table, dating from about 1730-40, which is finished in black lacquer, betrays a sure feeling for balance and harmony in the placement of ormolu mounts between the drawers as angle pieces and lock escutcheons. Superior workmanship is also displayed in a black and red lacquer secrétaire by Jacques Dubois (circa 1750), decorated with Chinese landscape panels. The ormolu mounts, which are lavishly applied as angle pieces and on the falling front, throw light on the dark body. By the same master craftsman is a Chinoiserie commode, also in black and red lacquer, adorned with rich ormolu mounts which gracefully follow the curved and bombé body.

A pair of corner cupboards by C. I. Dufour (circa 1760) are beautifully curved in outline and decorated with richly varied Chinoiserie of figures, pagodas, mountains, trees, clouds and animals. The ormolu mounts are ingeniously applied.

A set of sofa and four fauteuils, upholstered in Aubusson tapestry after Oudry's Fables of La Fontaine designs, are typical Louis XV pieces with the frames richly carved and gilded in complicated pattern. From circa 1730 are four nutwood fauteuils with figural needlework upholstery, while a beechwood sofa is notable for its embroidery of medallion patterns enclosing figures varied with floral enrichments. A Gobelin tapestry from the Paris manufactory, circa 1730, adorns a pair of gilt wood fauteuils, carved in high relief with shell and arabesque motives.

Single chairs by such masters as Louis Delanois (circa 1765) and Noël Poirie (circa 1750) have the characteristic curved frames which give them such a graceful outline. Small oval and rectangular tables in rosewood and mahogany, decorated with inlaid bands, also display cabinet work of masterly skill.

Among the charming examples in marquetry is a lady's secrétaire with curved legs and square top, richly decorated in various woods, with the

central panels containing floral motifs. Signed by Jean Pierre Dusantoy (circa 1780) and by Renée Dubois (circa 1770) respectively are two small tables in rosewood with inlaid trellis work. A piece representative of French craftsmanship at its best is a rosewood and marquetry secrétaire, signed by the master Nicolas Petit (circa 1780). Panels bearing flower vases, musical instruments and other characteristic motives are of exquisite design.

Another very valuable and handsome example is a paneled commode by Louis Gilbert (circa 1780), made of rosewood and decorated with inlaid trellis patterns in various tinted woods. Rich ormolu mounts border the panels and ornament the gracefully shaped legs. A palissander cupboard, circa 1780, with inlaid design of white lilies in vases on the front panels and sides, is also a piece of exceptional merit. The bevelled angles are fluted and adorned with ormolu appliques. By the master, Fromageau, is a writing desk in straight outline, made of rosewood and decorated with ormolu mounts.

In this assemblage are also a number of very notable bronzes, which testify to the unrivalled facility of design and beauty of modeling which this art attained in the XVIIIth century in France. The rococo scroll work gave great opportunities to the craftsmen in this material and luxurious decorations were produced by such masters as Caffieri, Gouthière and Falconet. Candelabra and sconces of Paris workmanship dating from 1730, 1735 and 1740—among which are a pair attributed to Caffieri—show the audacity of the characteristic rocaille ornamentation combined with figures of satyrs, nymphs and cupids.

An interesting piece in this group is a clock of chased ormolu with a cock below, a cupid, globe and circle above, and with voluted bands, branches and leafage surrounding the dial. Another Louis XV clock is delightful in its capricious design of rich scroll work, sprays of flowers and trellises. Distinctly in the style of Falconet, are a pair of candelabra in chased ormolu, with figures of two girls supporting branches of roses and lilies forming the sockets for the candles.

Another of the most important clocks bears a dial signed "Vaillant à Paris," while the ormolu work is probably by Gouthière. A frame work of four goat's feet supports a heart-shaped bottle in yellowish marble which conceals an astronomic work with round dial in ormolu mount. Festoons of flowers, vine leaves and drapery enrich the body, while the whole is surmounted by a cluster of flowers. The plinth is made of red and yellow marble plaques adorned with acanthus friezes and rosettes.

The straight upright case of a Louis

XVI clock, surmounted by an urn, is adorned with garlands of fruits, ribbons and acanthus motives. The rectangular plinth has an openwork flower ornament, a pair of four-light candelabra is of chased ormolu in the shape of a vase, with rams' horns for brackets and female masks and figures of young tritons on the handles. This piece dates from the last quarter of the XVIIIth century and was very probably executed by Gouthière. Another pair of candelabra, probably made by Gouthière for the Dauphin, have three caryatides supporting each of the sockets. The round feet are adorned with trellis work and three dolphins.

The mounting of the decorative porcelains in this collection also exhibit ormolu of the finest craftsmanship. A green and red parrot of Meissen workmanship during the Kaendler period is mounted as a candlestick on rich ormolu scroll work in the Louis XV style. From the renowned collection of Baron Ferdinand von Rothschild comes a pair of these same birds with the crossed swords mark, fitted as flower vases in ormolu mounts of the Louis XV period.

An outstanding example of rococo taste is a group entitled "Beltrame and Columba," by Kandler, mounted on a large clock of Paris workmanship of the Louis XV period. The group stands on a scrolled plinth and is surrounded by a bosage of Sèvres porcelain in full flower.

The Paris XVIIIth century fashion of using Chinese porcelain in chased ormolu mountings is variously demonstrated in the collection. Louis XV mounts are applied to a bottle-shaped vase with powder blue glaze, while a blue and white jar with prunus pattern bears a lid with ormolu mounts in the style of Caffieri. Paris mounts of the Louis XVI period adorn a pair of bottle-shaped vases with cracked glaze and brown pendants in relief. Other interesting pieces in this group include a black and gold Chinoiserie lacquer inkstand with an ormolu base and a set of three apple-green vases with reserved rose motives, mounted in ormolu of the Louis XVI period and fitted with lids of Sèvres porcelain.

There are, in addition, exquisite examples of Sèvres porcelain emanating in the main from the famous collection of Baroness Mathilde von Rothschild of Frankfurt am Main. Chief among them is a large urn-shaped vase with cover in the classical Louis XVI style. Gold is lavishly used on the raised ornaments. The principal panel is painted with a pastoral scene after Boucher; the others show variegated flower bouquets. A similar piece in the possession of the late King Ed-

ward is in Windsor palace. A tureen with rose pompadour ground, dating from 1757, displays groups of gold-framed flower panels. There are further a delightful variety of flower pots, bowls, etc., with detached flower bouquets and fruit motives in panels on the rose pompadour and apple green grounds, characteristic of Sèvres ware.

Dresden china includes several specimens known as "Augustus Rex" vases, as well as little statuettes and animals, often the polychrome models by Kaendler, which made Saxon china famous the world over. Also of conspicuous interest are a large number of Meissen dishes, plates, cups, spoons, bowls, tea-pots, boxes and the like, which date from the early time of the manufacture when Herold was at the head of the undertaking. The variety of their forms, designs and colors, and the great number of single objects make any attempt at individual description impossible. Suffice to say, that the amateur in this special field is here sure to find specimens of the greatest beauty and distinction.

Likewise the comprehensive number of bijoux cannot be treated in detail. There are paper-knives, medallions, étuis, nécessaires and snuff-boxes of fascinating beauty and workmanship. These tiny objects of luxury testify to the admirable ability and taste which the craftsmen of the XVIIIth century lavished on these small articles.

The silver in the collection comprises German, English and French specimens from the XVIIIth century. A set of twelve dishes of English workmanship adorned with the arms of the Rothschild family is an interesting feature.

Among the textiles are a needle point cover, an Aubusson tapestry and silk hangings from circa 1775.

It remains to review the paintings, drawings and color-prints. The feature piece is a charming work by Pater, "Society in the Open Air," displaying a group of ladies and cavaliers disporting themselves under trees. This is a typical example of the gallant French scenes of the XVIIIth century painted in light, delicate tones with the inimitable grace proper to that time, and emanates from the collections of Baron Ferdinand von Rothschild and Baronin Mathilde von Rothschild.

The drawings include two valuable specimens by Moreau le Jeune, "L'Accord Parfait" and "Le Pari Gagné," both signed and dated, being the originals for the "Monument de Costumes" series. Several drawings by Cochin

le Jeune are also contained in this section.

The color prints comprise specimens by Debucourt, ("Les Compliments," "Les Bouquets"), Demarteau and Janinet. English artists are represented by Bartolozzi's prints after paintings by Reynolds, Lawrence and Romney, and here are also several of the most popular works by George Morland. Sheets by I. R. Smith, Wm. Ward, F. Wheatley ("Cries of London," plates 3, 4, 5, 6, 8, 13) and a set of well known sporting prints are also worthy of note.

The catalog for the sale has been compiled by Dr. Huth and Professor Schnorr von Carolsfeld, the former treating the furniture, the latter the bronzes, textiles, bijoux, and porcelains.—F. T. D.

### FOREIGN AUCTION CALENDAR

#### BERLIN

March 4, 5—The Ferd. Rozendaal collection.

#### Rudolph Lepke

April 14-15—The Jaffe collection of furniture, paintings and objects of decorative art.

April 28-29—The von Dirksen collection of paintings and objects d'art.

May 12-13—The Stroganoff collection of paintings and decorative art.

#### Paul Graupe

March 2, 3—Pictures of Berlin by German XIXth century artists; ironwork of Berlin provenance.

#### Ball & Graupe

March 23, 25—The Goldschmidt-Rothschild collection.

#### DRESDEN

#### E. Richter

April 14-15—Paintings, furniture and objets d'art.

#### LEIPZIG

#### C. G. Boerner

April 27-28—Durer collection, wood cuts, rare prints from private collections.

April 29—Drawings from the Hermitage.

#### LONDON

#### Sotheby

March 2-4—Printed books and a few mss.

March 5—Engravings from the Spensley, Walker et al. collections.

March 11—Paintings by old masters from the Smith, Bois, Feilding and Stanforth collections.

April 1—The Paston letters, the property of the Rt. Hon. E. G. Pretyman.

April 1—The well-known collection of relics of Samuel Pepys, the property of the late John Pepys Cockerell.

#### VIENNA

#### S. Kende

March 3—Paintings, silver and porcelain.

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## Calendar of Exhibitions in New York

Academy of Medicine, 103rd Street and Fifth Avenue—Paintings and sculpture by professional physicians.

Ackerman Galleries, 50 East 57th Street—Colored etchings by Elyse Lord and T. F. Simon, March 2 until April 1.

Thomas Agnew & Sons, 125 East 57th St.—Paintings and drawings by old masters.

An American Place, Room 1700, 509 Madison Avenue, near 53rd Street—Paintings by Georgia O'Keeffe, through March 7.

Arden Gallery, 460 Park Avenue—Sculpture by seven contemporaries, until March 14.

Argent Galleries, 42 West 57th Street—Paintings by Agnes Pelton and a group of modernistic contemporary paintings, through March 7. Psychographs by Victor de Kubiyni, March 2 through March 21.

Art Center, 65-67 East 56th Street—Paintings by Anna Neagoe, paintings by Beatrice Blinn and photographs by Abbott Kimball of Lyndon, Hanford and Kimball, March 2 through March 14. Fifty Best Prints of the Year, March 2 through March 28. Opportunity Gallery—Sport and game etchings by Boyer, Knap, Rungius, Smith and Schaldach, until April 1.

Babcock Art Galleries, 5 East 57th St.—Recent paintings by Henry S. Eddy, March 2 through March 14.

Babae Galleries, 102 East 57th Street—Paintings by Vlamnick, March 3 through March 18.

Becker Gallery, 520 Madison Avenue—Paintings, drawings and lithographs by William H. Littlefield, through March 3.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 123 East 57th Street—Work by Eliche, Richard and Mlle. Debains (discovered by Zborowski). Drawings of celebrities by Modigliani.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIIth, XVIIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway, Brooklyn—Permanent collections. Japanese exhibition. Annual exhibition of photography, March 3 until April 1. Russian needlework of the XVIIIth, XVIIIth and XIXth centuries, brought to this country by Count and Countess B. M. Pushkin, March 4 through March 24. International exhibition of modern tapestries, Victorian valentines, to March 7. Indian cashmere and Scotch Paisley shawls. Modern paintings from the collection of Miss Mary H. Wilberg, including work by Picasso, Chirico, Vlamnick, Leger, Madeleine Luka and Natalia Goncharova.

Brownell-Lambertson Galleries, 106 East 57th Street—Water colors and oils by George Schreiber, through March 7.

Brunner Gallery, 55 East 57th Street—Important modern and antique works of art.

Burchard Galleries, 13 East 57th Street—Early Chinese bronzes.

Bureau for Mural Decorations, 509 Madison Avenue—Mural designs by Stewart Wheeler, through March 7.

Butler Galleries, 116 East 57th Street—Mezzotints by contemporary engravers, until April 1.

Carlberg & Wilson, Inc., 17 East 54th St.—XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Avenue—Important private collection of Chinese porcelains.

Chambrun Galleries, 556 Madison Avenue—Permanent collection of French paintings.

Charles of London, 730 Fifth Ave. (the Heckscher Building)—Paintings, tapestries and works of art.

Contemporary Art, 12 East 10th Street—Paintings by Mark Tobey.

Daniel Gallery, 600 Madison Avenue—Paintings by Katherine Schmidt, through March 7.

Delphic Studios, 9 East 57th Street—Paintings by Harry Kidd, March 2 through March 15. Drawings by Boris Deutsch.

Demotte, Inc., 25 East 78th Street—First showing in America of work by Bombois, through March 7.

Herbert J. Devine, 42 East 57th Street—Street—Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.

Downtown Gallery, 113 West 13th Street—Paintings by Joseph Pollet, through March 14.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street—Paintings by Mangravite and by Mock, until March 8.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Max Bernd Cohen, through March 14.

Ehrlich Galleries, 36 East 57th Street—Models of garden sculpture, beginning March 2.

Ferargil Galleries, 63 East 57th Street—Contemporary American sculpture and antique sculpture, iron work and objects d'art from the Karl Freund collection, through March 7. First one-man show in the United States of paintings by Bertram Nicholls, through March 7.

Fifteen Gallery, 37 West 57th Street—Work by Charles A. Aiken, Lars Hofstrup and John L. H. Downes, March 2 through March 14.

Fine Arts Building, 215 West 57th Street—Eighteenth annual exhibition by the Allied Artists of America, through March 3.

Fifty-sixth Street Galleries, 6 East 56th Street—Permanent exhibition of frescoes by Gauguin. Sculpture by Pina, paintings by Thomas Eakins, through March 7.

Gainsborough Galleries, 222 Central Park South—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Paintings by American artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Portrait of Robert Hinton Perry by Lady Wilkins, beginning March 2. Etchings, drawings and lithographs by Alfred Hutty, March 3 until April 1.

Grand Central Palace, 480 Lexington Avenue (46th Street)—Third International Antiques Exposition, through March 7.

Grolier Club, 47 East 60th Street—Modern French prints, to April 6.

Hackett Galleries, 9 East 57th Street—Paintings by Corinn, Helen Sawyer, Ruth Anderson, Beagary, Kihn and Baskerville.

Harlow, McDonald & Co., 667 Fifth Ave.—Old master etchings and engravings of the XVIIIth and XVIIIth centuries, and a comprehensive exhibition by Robert Austin, through March 31.

Marie Harriman, 61 East 57th Street—Nine landscapes painted by Derain in the summer of 1930.

Heeramanek Galleries, 724 Fifth Ave.—Early Indian art.

Jackson Higgs, 11 East 57th Street—Authenticated old masters.

Import Antique Corporation, 485 Madison Avenue—Antiques and art objects, including importations from the palace of the former Russian empire and French, English and Italian furniture of the XVIIIth, XVIIIth and XIXth centuries.

Edouard Jonas de Paris, 9 East 56th St.—Permanent exhibition of French XVIIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIIth century French and English schools. Paintings by Iwan P. Choulise.

Kennedy Galleries, 785 Fifth Avenue—Etchings of snow in black and white, through March.

Keppel Galleries, 16 East 57th Street—Contemporary etchings, until March 7.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street—Works of art, paintings, tapestries and antique furniture.

Kipps Ltd., Fuller Bldg., Madison Avenue at 57th Street—Water colors by Frederic Schwedel, scenes of the international cup races and other activities in Nassau waters.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—Woodcuts and lithographs by Americans, through March.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th Street—Etchings by Meryon, through March 14.

Kraushaar Galleries, 680 Fifth Avenue—Paintings, water colors and etchings by Gifford Beal, through March 9.

J. Leger & Son, 695 Fifth Ave.—English paintings of the XVIIIth century.

John Levy Galleries, 1 East 57th Street—Old masters and English portraits.

Little Gallery, 29 West 56th Street—Hand wrought silver by Edward E. Oakes and Margaret Rogers.

Macheth Gallery, 15 East 57th Street—Group exhibition by Gifford Beal, Paul Dougherty and Mahonri Young, through March 7. Etchings by American artists.

Macy Galleries, 6th Floor, East Bldg., 34th St. and Broadway—Water colors, oils and wood blocks by contemporary artists.

Metropolitan Galleries, 578 Madison Avenue and 730 Fifth Avenue—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Prints (selected masterpieces), Gallery K41. Peruvian textiles in Gallery H15, through March 31. Furniture and glass, American and European, the American wing, through May 3.

Michaelyan Galleries, 20 West 47th Street—Oriental rugs, old tapestries, chenille carpets.

Milch Galleries, 108 West 57th Street—Recent paintings by Alice Judson, March 2 through March 14. Paintings and drawings by Gari Melchers, March 2 through March 28.

Montross Gallery, 785 Fifth Avenue—Drawings and sculpture by Jane Poupelet, March 2 through March 14.

Morton Galleries, 49 West 57th Street—Water colors by Hilda Anderson, paintings by A. B. McCutcheon and sculpture by Maurice Glickman, through March 7.

Museum of French Art, 20 East 60th St.—Paintings by Picasso, Braque and Leger.

Museum of Modern Art, 730 Fifth Avenue—Work by Toulouse-Lautrec and Odilon Redon, through March 2.

J. B. Neumann, New Art Circle, 9 East 57th St.—Paintings by Benjamin Kopman, through March 7.

Newark Museum, Newark, N. J.—Celebration of the bi-millennial of Vergil's birth. French art and applied design of modern and historic times.

Newhouse Galleries, 11 East 57th Street—XVIIIth century portraits and landscapes.

Arthur U. Newton, 4 East 56th Street—Paintings by old and modern masters.

New York Public Library, 476 Fifth Ave.—Etchings, lithographs and other prints by Arthur B. Davies, beginning March 2. Corridor, third floor, early views of American cities. Contemporary European woodblock prints, Room 321, until April 1. Currier and Ives prints, Room 113, until March 31.

Frank Partridge, 6 West 56th Street—Old English furniture, Chinese porcelains and paneled rooms.

Penthouse, S. P. R. Galleries, 40 East 49th Street—Paintings and drawings by Jennings Tofel, through March 14.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits.

Frank K. M. Rehn, 683 Fifth Avenue—Sculpture by Genevieve Hamlin, one-man show by Ernest Flene and mixed group exhibition, beginning March 2.

Reinhardt Galleries, 730 Fifth Avenue—Modern French group including Redon, Picasso, Gauguin, Renoir, Derain, Braque and others, until March 7.

James Robinson, 731 Fifth Avenue—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Museum, 310 Riverside Drive—Paintings by Carl Schmitt and Jacques LaGrange, March 4 through March 17.

Rosenbach Galleries, 202 East 44th Street—Antiques and decorations.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings and fine prints.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street—Old masters, sculpture and modern art.

Silberman Gallery, 133 East 57th Street—Paintings, objects of art and furniture.

Societe Anonyme, Inc., Rand School, 7 East 15th Street—Old paintings lent by the Metropolitan Museum, and water colors by Birluk, Lissitzky, Picasso, Stuart Davis, Herman Post, Klee and others. A model of "Dymaxio N. House 4 D." by Buckminster Fuller.

Squibb Building, 745 Fifth Avenue, 26th Floor—Mural decorations by Henry Billings, to March 14, 10 a.m. to 6 p.m.

Marie Sterner, 9 East 57th Street—Paintings by Simka Simkhovitch, through March 14.

Union League, 38 East 37th Street—Loan exhibition of painting.

Valentine Gallery of Modern Art, 40 East 57th Street—Recent sculpture by Robert Laurent, through March 14.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th Street—Rare collection early English mirrors, wall lights, mantelpieces, paneled rooms.

Wanamaker Gallery, on Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

The Weston Galleries, 122 East 57th Street—Antique and modern paintings.

Wildenstein Galleries, 647 Fifth Avenue—Paintings of interiors by W. B. E. Ranken, through March 7.

Yamanaka Galleries, 680 Fifth Avenue—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Paintings, water colors and etchings by Laura Knight (circus subjects), through March 7.

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## SANTA CRUZ

The fourth annual California state-wide exhibit opened in the Bay View Auditorium on February 1, and was sponsored by the Santa Cruz Art League. Judges of the exhibit and jury of awards were Eugene Neuhaus, University of California, Alson Skinner Clark of Pasadena and J. F. Hopkins of Pacific Grove.

The jury recommended that instead of one first prize of \$200 and one second prize of \$100, three pictures of equal merit in their respective schools should be awarded \$100 each, a so-called academic type, an impressionistic work and another representing the more recent experimentation.

The oils to receive awards were as follows: "Hour of Silence" by Hanson Puthuff of La Crescent, California; "The Painted Shawl" by Nell Walker Warner also of La Crescent, and "Indian Village" by Jack Leonard of Laguna Beach. The four pictures receiving special mention in the oil section were: "Dream Valley" by Gertrude Westfall of Oakland, "My Back Yard" by E. Franquinet of Verdridge City, California; "Portrait" by Frank W. Bergman, and "Pommes," by Yllane Labaudt, both of San Francisco.

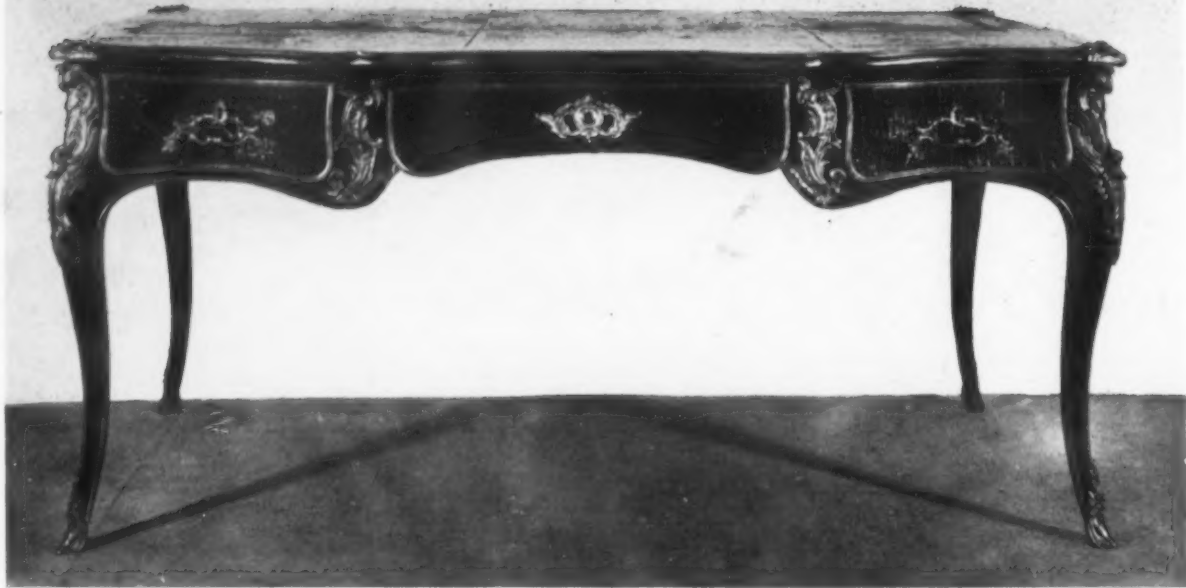
In water color, the first prize went to Millard Sheets, Hollywood, for "Arcadia Street," and the second to Edith Maguire, Monterey, for "Monterey Orchard." Those receiving special mention in the water color class were: Romilda Castruccio, Laguna Beach, for "Sunlight and Shadow;" Donna Schuster, Los Angeles, for "The Concert," and Henri de Fruif, Los Angeles, for "Carmel Beach."

In the pastel group, prizes went to Michael Baltekal-Goodman, of Berkeley, for "Spring Grass," and to Ruth Alexander of Laguna Beach for "Sunset at Fish Harbour." Special mention was given Catherine Seidenack, Carmel Highlands, for "Venetian Canal."

Five artists have been honored by having paintings hung *ex de concours*, William P. Silva, Carmel; Paul Lauritz, Los Angeles; Alson Skinner Clark, Pasadena; Dorothy Dowalt, Whittier; and L. P. Latimer of Berkeley. This group was not in competition for various reasons, one being that several have already received the highest prize each in his or her particular class.

The jury felt that this fourth annual exhibit was the finest showing ever held in Santa Cruz.

Millard Sheets, a young man in his early twenties, is the only California artist whose work was accepted in the last Carnegie International at Pittsburgh. He was awarded a prize of \$1250 in the San Antonio, Texas exhibition in 1929 for "Goat Ranch," and oil paintings of Texas ranch life.



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## DAYTON

One of the most valuable and rare exhibitions in many months was the February showing of Persian objects from the collection of Mr. B. B. Thresher at the Art Institute. Among the interesting objects were an VIIIth century Syro-Persian ewer excavated at Balbek, Syria, from a palace of Haroun al Rashid, Calif of Bagdad and hero of the "Arabian Nights," a XIVth century Byzantine bowl and a collection of rings used by the ancients to affix precious jewelry to their cuffs.

Among the exhibitions at the Art Institute for February were a group of paintings by Ramon de Zubiaurre; etchings by Rockwell Kent, Child Hassam, Wanda Gag, J. T. Arms, Max Weber and others; paintings by Duveck, Hassam, Twachtman and Chase, loaned by Cincinnati Museum; and small bronzes, Chinese snuff bottles, vases, etc., loaned by Jefferson Patterson.

## CHICAGO

The Business Men's Art Club, through a postcard vote of its members awarded their purchase prize of \$300 to Frank V. Dudley for the painting "Under Clouded Skies." The canvas, which is one of Mr. Dudley's dune paintings, was selected from the annual exhibition by artists of Chicago and its vicinity.

## NEW ORLEANS

Pursuing its policy of the past nine years of exhibiting the very latest tendencies in the visual arts as well as encouraging all forms of artistic expression, the Arts and Crafts Club obtained a remarkable exhibition for early February of a group of the most ultra-modern of the younger French painters. The work of these artists has never before been shown in America, and consequently its importance is as yet unknown. This exhibition is sponsored by M. Teriade, art editor of the *Cahier d'Art*, and other French authorities.

The Sur-Independants, who made their debut three years ago, built around this group as a nucleus, and their scale of expression shows tendencies from the naturalistic to the abstract, including echoes of surrealism. Altogether it is a comprehensive manifestation of the last word in modern French painting. The group of painters includes Beaudin, Blanchard, Bores, Cossio, Fasini, Ghika, Doubaro, Kremegne, Lurcat, Masson, Raame, Rou, Vezelav, Bines, Daron and Roger.

It is expected that the exhibition will follow a circuit of the larger cities before eventually reaching New York.

## BOSTON

Twenty likenesses of distinguished contemporaries of Louis XIV done by Robert Nanteuil, may be seen this month in a special exhibition at the Museum of Fine Arts. Famous engraver to the Louis of his day, Nanteuil has handed down to posterity, a series of engraved portraits—brilliant presentments of kings, nobles, courtiers, priests and prelates, who rose and fell with lightning rapidity

in the turbulent days of "le grand siècle." Vain of his good looks, Louis set a style for portrait-painting that soon developed into a mania.

The essential difference between Nanteuil and his contemporaries whom he far surpassed, lay in the fact that he did not merely copy from the successful portraiture of Lebrun and his school, but engraved his portraits after his own brilliant drawings from life, flattering his sitters sufficiently without losing their true individuality. His portraits are not universal types, but "masterpieces of characterization."

Among the interesting engraved portraits is that of Cardinal Mazarin Nicholas Fouquet, Chevalier, Vicomte de Melun and de Vaux. These portraits of Nanteuil were so popular that thousands of impressions were printed from a single plate. The engravings in this collection are of especial interest because they were struck from the original plates before Nanteuil had retouched them. These portraits were used as frontispieces for books and theses, dedicated to a wealthy patron or influential person at court, or struck off for private collections.

Evidence of an interesting experiment which won its author the derivative title of "Blotmaster General to the Town" is found in a group of landscapes and blots by Alexander Cozens, exhibited this month at the Museum of Fine Arts. Cozens invented a new method by means of which he produced a blot by masses of black ink on white so disposed as to suggest the form of landscape "held in mind"—for he insisted that before beginning the blot it was necessary to have the composition well in mind. The outlines of the finished blot were traced on paper and this new sketch developed into a landscape.

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